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LITERATURE

Nunburnholme: its History and Antiquities. By the Rev. M. C. F. Morris. (Frowde.)

THERE seems to be something in the Yorkshire air which leads certain of the beneficed clergy to write with vividness and accuracy of the parishes with which they are connected. Among the best of the topographical writings of recent years are the late Canon Atkinson's 'Forty Years of a Moorland Parish' and Mr. Brooke's 'Slingsby and Slingsby Castle.' To these and others of their class may now be added Mr. Morris's account of the small parish of Nunburnholme, of which he has been rector for the last fifteen years, in succession to his father, the Rev. F. O. Morris of ornithological fame.

Nunburnholme, which stands at the extreme western edge of the East Riding wolds, is a long, narrow parish with a much-diversified geological surface, and varied and picturesque scenery. The population is but little over 200, and the area about 1,850 acres; yet, under the skilled hand of the rector, its story is well worth telling, and the manner in which it is treated ought to make this book of considerable interest to many of those who have no immediate acquaintance with either the place or the district. The pages are so pleasantly and easily written, without any undue intrusion of scholarship or dry archaeological details, that the book might well serve as a model for those who have wit and patience sufficient to draw up a genuine history of the parish in which they live.

The introductory chapter deals with the geological formation and cultivation of the surface:—

"Until within the last hundred years or so, when Sir Tatton Sykes and others discovered

the capabilities of the wolds for growing corn and turnips, there were probably few parts of England that had undergone less change in appearance than the Wold district of the East Riding. Its long stretches of wave-like rolling and open country, covered with fine grass, must have looked much the same as they did when the ancient Britons were living here, clustered together in their rude hut-like dwellings."

In the same section there is a good summary of the prehistoric and Roman records of the parish, and this is followed by a concise treatment of the descent of the manor, which has been successively held by a large number of distinguished families, beginning in early days with the great feudal house of Greystoke, from whom it passed by marriage, at the beginning of the sixteenth century, to the Dacres, and thence to the Howards and Cavendishes. In 1847 the sixth Duke of Devonshire sold the Londesborough property, including the manor of Nunburnholme, to Mr. George Hudson, the once-celebrated "Railway King." It afterwards passed to the Earls of Londesborough. Mr. Morris has been successful in finding a considerable number of manorial court rolls, which begin early in the seventeenth century; from these he gives a variety of interesting extracts.

The third chapter treats of the church and benefice. The church, though small, is an interesting fabric, chiefly of Norman date, but includes some thirteenth-century features. During a restoration in 1873 two of the original three sections of a richly ornamented pre-Norman cross shaft were discovered, and these have been replaced in position in the churchyard. The designs are unusual, and date from the Viking period between 900 and 1000. The late Romilly Allen considered this cross shaft to be of exceptional historical value; he dealt with it at length in *The Reliquary* for April, 1901, and illustrations of it are here reproduced from that journal.

Mr. Morris has shown much industry in drawing up, with a considerable amount of annotations, a complete list of fifty-five rectors, beginning with Alan de Hessel, who was instituted by Archbishop Walter Gray in 1240. Up to 1268 the patronage of this rectory was in the hands of the prior and convent of the neighbouring Austin house of Warter; but in that year Archbishop Gray effected an exchange by which this rectory was transferred to himself and his successors, with whom it remains. We are glad to find that Mr. Morris has not fallen into the trap, complacently entered by the usual run of topographical writers in the Yorkshire diocese, of accepting the easily accessible Torre MSS. as authoritative and conclusive. Torre was an industrious compiler, in the seventeenth century, from the original episcopal registers of the see, drawing up lists of all the holders of benefices; but the few who are acquainted with the actual registers are well aware that Torre made a variety of mistakes, both of omission and commission, particularly the former. Thus, in the thirteenth-century records,

Mr. Morris has found entries at York of the institution of two rectors of this parish of the days of Archbishop Giffard who escaped the notice of Torre. Among the later rectors is mentioned the case of William Page, D.D., who held the benefice from 1816 to 1818. His was a gross instance of pluralism. He was at one and the same time, in addition to being rector of Nunburnholme, head-master of Westminster School, rector of Quainton, vicar of Willan and Steventon, prebendary of Westminster, and sub-almoner. There is no indication in the registers that he ever resided in this parish; Mr. Morris concludes that he probably visited the place only once, namely, when he was inducted. The author seems to be unaware that some of the bishops of that period not infrequently permitted induction by proxy. Charles Dyson, who held the living from 1818 to 1829, was a happy contrast to his predecessor. He was a generous and devoted parish priest, a great scholar, and for a time a fellow of his college, Corpus Christi, Oxford. Dyson was the intimate friend of John Keble, Arnold, and J. T. Coleridge, and it is said that it was chiefly owing to his advice and influence that Keble was induced to publish 'The Christian Year.'

The parish registers of Nunburnholme begin in 1586. The annotations on specific entries are throughout written in a bright and informing way, without any undue extension. In a baptismal entry of 1731 the father of the child is described as a "datall man." Mr. Morris adds that the word is still common enough in parts of the East Riding (and to this we may add North Riding), though it is now written "daytal"; it merely signifies that the man was a day labourer, or paid by the day. By far the greater part of the agricultural work used to be done by those who were hired for the year at Martinmas.

The sixth chapter contains a charming account of the small Benedictine nunnery, which was founded in the twelfth century, and has obviously given the prefix "nun" to the present name of the village and parish. Like every one of unbiased mind who has gravely studied the mediæval religious houses of England and the manner of their suppression, Mr. Morris has come to the conclusion that the monastic visitors appointed by Thomas Cromwell were men of the vilest stamp, odious slander-mongers, whose charges are unworthy of credence. He does not hesitate to describe Legh and Layton, the two visitors of this priory in 1535, as "ruffians," and adds:—

"There can be little doubt that had the question of the continuance or otherwise of our nunnery been decided by those living on the spot and in the immediate neighbourhood, the vast majority would have given their voices in its favour."

Two of the later chapters—those that deal with field names and the dialect—treat of subjects in which Mr. Morris, as shown by his previous writings, such as 'Yorkshire Folk-Talk,' is an expert.

The account of the parish, with its great fields, before the enclosures of 1755 had taken place, is a straightforward, graphic bit of writing, which brings home to us in a few sentences the true nature of the open-field system of agriculture which prevailed throughout England for many centuries.

Mr. Morris contends, after a convincing fashion, that the old dialect or folk-speech of East Yorkshire might rightly be termed Anglo-Scandinavian, for the elements of the Norse language even now are greatly prevalent. In addition to a considerable number of words in common use which are strictly Norse, and unknown in other parts of England, there is a large vocabulary which differs but slightly from the general usage of the king's English. Such variations are commonly passed over, as mere mispronunciations, by those who have made no study of the dialect. But *doot* for doubt, *hūs* for house, *bink* for bench, *toon* for town, *pund* for pound, and *tumm'l* for tumble are more like their Scandinavian originals than are the usually accepted forms and pronunciations of the same words. Mr. Morris lays particular stress, as an example, on the common word *hūs*, arguing that *hūs* is right, and "house" is wrong; that is to say, *hūs* is in exact unison with the Norse sound of the word whence ours is derived, and is thus pronounced by all Scandinavians to-day, including Icelanders; and it certainly was *hūs* in Saxon times. Moreover, the Yorkshire use of the word is somewhat different from that of ordinary modern English.

"It sounds almost like a riddle to ask when is a man at one and the same time in his house and not in his house. The answer is, when he is upstairs. The explanation is this. Our Yorkshire folk do not speak about a bedroom as part of the *house* proper; the *hūs* is the downstairs daily-room where they sit: the word bedroom, by the way, is never used; it is always called 't' chaam'r' (the chamber). I was once visiting an old man who was ill, and I found him upstairs in bed; he told me that he had not been 'i' t' hoos for mair 'an a week.' I imagine the old Yorkshire use of this word is due to the fact that in olden days the houses of the poor had no upstairs rooms. To this day in the country places in Western Denmark, it is a rare thing to find an old cottage with a sleeping-place anywhere but on the ground floor. If there is an upper story at all, it is merely used as a store-room or granary."

Local etymologists and students of dialect cannot fail to appreciate Mr. Morris's handling of the topics in which they are interested. Many readers will find a good deal that is novel and informing in his account of Elizabethan Nunburnholme and in the chapter termed 'Agricultural Notes.' Other sections deal with important families, and with the birds and flowers of the district; whilst antiquaries will find in the appendixes transcripts of a variety of early charters pertinent to the parish.

A number of illustrations, a good map, and a satisfactory index add to the value of one of the best topographical books dealing with a single parish which it has been our lot to notice.

A Sister of Marie Antoinette: the Life Story of Maria Carolina, Queen of Naples. By Mrs. Bearne. (Fisher Unwin.)

MRS. BEARNE follows the fashion in making an attempt to divorce biography from history. "The more serious student of history" is several times warned off her pages; and any pretence to research is expressly disclaimed in the Preface. Yet, though "the life and personal history" of Maria Carolina, Queen of Naples, is stated to be her theme, the author seems to have made herself acquainted with works of a larger scope than the compilation of a chronicle of gossip would have necessitated, and to have formed with their help decided conclusions of her own. Although the references she makes to authorities are not over-precise, she is at least conscious of the propriety of giving sound work to her readers. She is herself evidently a good linguist. The result is an interesting and not uninteresting piece of historical biography, which may easily be supplemented or corrected by those who wish to pursue the subject further.

The author is doubtless right in thinking that most people know little about Marie Antoinette's sisters. Of the daughters of Maria Theresa (or Theresia, as Mrs. Bearne calls her), Carolina was the only one besides the unfortunate Queen of France who figured prominently on the European stage. Some account of the others and their brothers, two of whom became Emperor, is given in the opening section of the volume. Neither of the two historical personages was their mother's favourite. Yet the Empress considered that of all her daughters Carolina resembled her the most. Mrs. Bearne remarks that the Queen of Naples, like her mother, did her utmost to obtain a lasting influence over her daughters, and that, like her, she unfortunately had favourites.

Between Marie Antoinette and Maria Carolina there was a strong resemblance in person, but those who knew them both awarded intellectual superiority to the latter. Where the Neapolitan Queen showed her inferiority was in her incapacity for bearing adversity. "She would never have said, like her sister," notes the present writer, "J'ai tout vu, tout su, et tout pardonné." Yet it must be said on her behalf, that though she had only exile to face, her trial was more prolonged. Napoleon evidently had some such opinion of the consort of Ferdinand as Mirabeau expressed of the wife of Louis XVI. The sisters were linked alike in the affections of early youth and in their political enmities. The avenging of Marie Antoinette's death, and steadfast opposition to the principles of those who had brought it about and their successors, was Maria Carolina's life-task. In her study she kept a picture of the Queen of France, inscribed: "Je poursuivrai ma vengeance jusqu'au tombeau."

The Empress Maria Theresa stipulated

in the marriage contract of her daughter with Ferdinand IV. of Naples that Maria Carolina should sit and vote in the State Council when she had borne an heir. The Queen of Naples fully inherited her mother's predilection for public business. She was successful in shaking off Spanish influences in Neapolitan affairs, and aided Acton in his work of making her State a power to be reckoned with in Italy. Her husband was content, except at rare intervals, to leave everything in their hands, so long as he could have plenty of hunting and fishing, and indulge in an occasional frolic with the lazzaroni and a fleeting amour with a mistress. A typical Southern Italian, he did not deserve his popularity. The cruelties perpetrated by Bomba's grandfather have, as the author points out, been unfairly attributed to his wife's influence; whereas they took place during her absence, and while her power was temporarily in abeyance. Conversely, the administrative reforms inaugurated in the pre-revolutionary period have been, without reason ascribed to the King.

Whilst the author's critical strictures upon the general tone, and some of the specific statements, of Colletta and other revolutionary writers appear to be justified, she cannot be considered free herself from an opposite bias. Not only revolutionists, but also "radicals" (a favourite term with her), seem to be in her mind synonymous with everything base and immoral. Mrs. Bearne writes obscurely of the causes of quarrel between Naples and the French Republic in 1792; and her statement that "Ferdinando did blame the Queen for the plight they were in" seems hardly compatible with her anxiety a few pages earlier to combat any such assertion with regard to the first flight to Sicily. The annulling of Ruffo's convention with Caracciolo may have been perfectly consistent, as Mrs. Bearne holds, with international practice, and the Queen may have had little to do with Nelson's action; but the note on the subject is by itself inconclusive, nor, if blame attaches to the English admiral's action, is it to be removed by the consideration of his "not inexplicable" dislike of "the French and the Jacobins." And when, in discussing the execution of Caracciolo, the author remarks that

"the fate of André at the hands of Washington has not....caused that eminent republican to be called a tyrant or murderer by radical writers,"

she misses the point altogether, which is that André was a spy, even though he was "a loyal soldier and stainless gentleman."

Mrs. Bearne does not venture to defend the obstinate vagaries of her heroine's later years. She admits that Maria Carolina "had no discrimination of character in choosing her friends, and no reserve or caution when she had chosen them," though a plausible plea is advanced for her notorious spy system. She denies, probably with reason, that the Queen was personally implacable or inclined to

cruelty; and she very fairly places against the revolutionary hypothesis of scandalous letters of hers found in the Naples archives, and suppressed in the family interest, the blameless tenor of her existing voluminous correspondence. She, is, however, constrained to admit that the Queen's opposition to the Sicilian demands was unreasonable, and that the action which she took to repress them justified the English intervention.

It is clear that at this period the Queen's mind had become unhinged by her sufferings; and as she would not of her own will retire into private life, England could hardly have done anything better for the general good than send her back to Austria. When it was too late, Maria Carolina seems to have realized her own mistakes, for she said to a friend:—

"For a long time I have believed that I knew how to govern, and I have only found out my mistake when it was too late. In order to rule men wisely one should study and understand them; this I did not do. If ever God should restore me to the throne, I will begin a new life."

But this she had never a chance of doing, her death taking place while the Congress of Vienna was sitting. She lived, however, to forgive Napoleon, and to urge her grand-niece, Marie Louise, not to abandon him: it is said that the exiled Queen had more influence than any one else over that unsatisfactory person.

Mrs. Bearne has printed in her book several letters of Maria Carolina, most of them from the Broadley Collection. The explanation that her customary signature was Charlotte should have come after the first of them. Several are addressed to "Milady Hamilton": they are usually in very indifferent French. It is not stated who was the recipient of those printed on pp. 406-7. In one of these the unintelligible "mærlie" is a manifest misprint for *marcher*. On p. 292 the substitution of an *n* for an *m* ("n'étant" for "m'étant") materially affects the sense. Other misprints are "Paisello" (p. 363) and "1815" for 1805 (p. 365). The translations are in most cases good. The name of the victor of Maida was Sir John (not "Sir Robert") Stuart. The illustrations are passable, but the index is ludicrously inadequate.

The Clyde, River and Firth. Painted by Mary Y. and J. Young Hunter. Described by Neil Munro. (A. & C. Black.)

GLASGOW, we learn, is "no place for the singleminded enthusiast whose passion is trout fishing or the collection of birds' eggs." It is a mighty place for trade, "with a stern and arid Sabbath, and a preposterous early hour for the closing of public-houses." Above it you find the river, in it the harbour, below it the firth. All three have their beauties, rendered with such grace and variety in the 67 water-colour illustrations by Mr. and Mrs. Hunter that the difficulty is to determine whether the brilliancy of Neil Munro's

letterpress is more a literary reflection of his colleagues' artistic impressions, or a revelation of his own filial pride in the firth. The river "from a mossy cup in a nook of barren hill," and the estuary down to Ailsa Craig, are shown under many phases of wind and weather, with castles, mountains, hill-sides, waterfalls, villages, orchards, and fishing pools; the harbour and shipping; and the yacht-flecked lower waters and mountain-girt lochs, with endless glens and islands and landmarks of history since the Norsemen's time. The fidelity of these sketches is as marked a characteristic as their winsomeness. Perhaps the ships sometimes come out rather hard and stiff, although the lighter craft, with the sweep of their white sails, are finely caught in motion. The Clyde is set down truly as well as beautifully, for the too frequent sky of lead is not flattered out of these landscapes. For examples of singularly happy achievement it may be enough to refer to the pictures of Glen Croe, of Tinto, and of Corra Linn.

Neil Munro starts his text with a whimsical adventure, a nefarious enterprise of himself and a co-conspirator against the very existence of the river. At its veritable source, where a hat would cover the nascent stream, a bottle of hock was emptied to the honour of all rivers, but specially to Clyde, "the mother of our fortunes"; then the two traitors took the cork—made, alas! in Germany—and feloniously corked the rill. They fled, to be haunted, however, on their homeward way by a blood-guilty consciousness of the first stillness of innumerable centuries coming upon Corra Linn, of Bothwell's ruined keep aghast over an empty and arid chasm, and Glasgow horrified to find her ships heeled over in the fetid ooze! The note of persiflage, here luxuriant, is frequently in evidence, sometimes in sheer buoyancy of spirits, sometimes as a sly touch of sarcasm, often as a humorous turn to the emotion of a man who knows and loves his Clyde—for that is the underlying note of all. The author is incorrigible: he not only dares to chaff the sacrosanct Wordsworth and Turner and Johnson, but also quotes a benighted passage of disrespect to the grave Hunterian Museum itself. He hesitates to deify the Corporation of Glasgow, indicates objection to a Covenanter dying in his well-earned bed, and can be guilty of playful disparagement of suburban charms. Thus:—

"There is a certain air—not, strictly speaking, hauteur, let us call it dignity or self-respect—about Helensburgh which makes it stand aloof from the vulgar competition of other towns for popular recognition. It does not advertise itself as the 'Madeira of Scotland,' and, following the counsel of Fénelon, does everything without excitement, simply in the spirit of grace."

But Helensburgh has its revenge, for even a picturesque pen may find it difficult to realize the spirit of grace in Greenock, and may betray symptoms of exhaustion when Gourock is the theme.

Glasgow the writer describes as

constructing ships' hulls "by the mile," but he has the consideration (worthy of grateful recognition) neither to explain its well-known superiority over Edinburgh, nor to derive the place-name from a happy family or a coloured greyhound, nor to account for the fishmarket sense of "Glasgow magistrate." You get these things, as he suavely indicates regarding some such, "in all the other books about the Clyde." While his chapters are essentially open-air essays, they form a comprehensive survey, historical and descriptive, in which the characteristics of the river and its communities, past and present, are shown with surprising freshness, and even gaiety.

His chief sympathies are apparently those of an angler and a yachtsman. He pictures the dead season of the yachts laid up in rows for the winter, dismasted, pathetic—like Greenwich pensioners, who will never again go back to sea—while their owners are "counting the days till they shall return to the sport of kings."

"But no sooner do the birds of the wood begin to build than those seabirds, infected by the Spring, begin to stir: as the days lengthen they come flying forth, and shake their wings in the heat of the sun, and grow bolder and stronger till with the swallow they remember and soar into the old familiar blue. Then the Firth of Clyde is itself again, and standing on its shore you see these swooping vessels wheel and poise, as things all quivering with life, invested with some soul of reason. Of all the varied crafts that make the estuary a busy highway, there are three that eminently delight the artist's eye—not the frequent ship of war with her sinister grey reptile aspect, nor the ocean liner like a tenement afloat, nor the great white steam yacht that is a palace, nor the sordid 'tramp,' but the square-rigged merchantman, the humble lighter and the cutter yacht. The doom of the sailing ship is knelled, they say, but still white barques and brigantines rise day by day like phantoms of dead armadas, and come round the Cloch as proud and stately as of old: their figure-heads stretch and aspire in ivory and gold as though only they knew the secret of the sea, and are singing night and day as they lead the way over its unseen paths."

The fisher-town of Tarbert would have had its interest heightened by a note that it was once the county town of a forgotten shire of Tarbert. Rosneath, which Scott "proclaimed an island," was long before Sir Walter's day styled "insula" in title-deeds—an island in the older popular conception perhaps not requiring rigorously to be surrounded by water. Finlayston is associated with an unusual feudal service, which should interest our author. The feuars of sixteenth-century Earls of Glencairn in Saltcoats, Ayrshire, were bound to supply the best boat the town could boast in order to convey, in March, the earls' chattels by sea from their mansion at Kerelaw, Saltcoats, to their other mansion of Finlayston, Renfrewshire, and to take them back in July. Dumbuck, the fine height above Bowling, had an old proverb sometimes used to denote its command of Dumbarton: "He that beareth Dumbuck may bear Dumbarton." Such press errors as "have" for *has* (p. 42) and "hoardes" (p. 176)

are venial blemishes in a beautiful book, which is an excellent memorial of the Clyde, viewed through three happy temperaments.

John Law of Lauriston. By A. W. Wiston-Glynn. (E. Saunders & Co.)

WHEN a book comes in a guise so gracious as this; when it opens easily and flatly; when printing and paper are such that it is a pleasure to read and to handle; and when there is a margin of lavish generosity, even the most austere of critics would feel his task ungracious if conscience compelled him to find fault. But in the present case there is so much to praise and so little to challenge that he can enjoy all these luxuries at his ease. Moreover, even here he can find something at which to cavil; for the portrait of Law which forms the frontispiece came away from its place at the first opening of the book, and has been an anxiety ever since.

The career of John Law of Lauriston, now for the first time adequately depicted, is assuredly one of the most extraordinary in history, at any rate in the history of finance. The young adventurer, with his charms of person and address, financial genius, commanding audacity, and sanguine temperament (unhindered by any discernible alloy of positive scruple) played upon the credulity and the distress of a bankrupt and despairing people so successfully that he virtually controlled its national fortunes, making and unmaking ministers, and tossing its finances from hand to hand like a juggler with his balls. He even made it believe that it was at the very height of prosperity when it was really in the lowest depths of insolvency, and that out of waste paper he had created illimitable wealth. It is satisfactory that the tribute of posterity to such a career has come at last from such capable hands. Mr. Wiston-Glynn, indeed, appears to have been so captured by his hero that he sometimes is over-generous in his application of whitewash to what strikes us as sheer dishonesty, and here and there our taste in some details of composition differs from his. None the less his book is a deeply interesting record of an amazing episode, and it is written with clearness, sobriety, and that avoidance of unnecessary detail which comes only from ripe knowledge of a theme.

We have one word of warning for the reader who is unskilled in the technicalities of finance. Unless he can walk with fair certainty in the financial jungle of specie, forced currency, paper money, scrip, face values, *billets d'état*, and the like, we counsel diffidence and patience. There is, however, in this strange story, apart from technicalities, a wide field of human interest in which all can share, and to which, therefore, we shall confine the reader's attention.

John Law was born of a banking stock, his father, who died when John was thirteen, being a "goldsmith" of high stand-

ing and importance in Edinburgh. Carefully educated under his mother's care, the boy displayed remarkable aptitude for mathematics, especially as bearing upon financial and economic problems. But he formed a strange study in contrasts. By the time he was twenty-one, Beau Law, as he was named by the women for his handsome person, engaging manners, and taste for gallantry, had made his way to London, and had established his reputation as a roué and a gambler. Within three years he had dissipated a handsome fortune, plunged himself in debt, killed his man in a duel about a woman, escaped from prison and trial for murder to St. Germain, and there seduced another man's wife. Obtaining no encouragement at the exiled Court, he employed the next three or four years in a gambling trip through the principal cities of Europe. Mr. Wiston-Glynn thus describes it:—

"Gambling in his case was no mere means of satisfying an uncontrollable passion. He did not conduct it promiscuously. He based his speculations upon a system which he had developed for his own guidance after the most careful study of the laws of chance. Although success did not invariably attend his play, the balance of probability was so frequently in his favour that he was not only able to maintain his position as a gentleman of worth, but to amass a considerable fortune in an incredibly short period of time. No doubt the cool, calculating Scotchman, apart from any merit his system of play may have possessed, was more likely to rise from the table with success than those with whom he would choose to gamble. Not only would his confidence and boldness irritate and excite his opponents, but the reputation his skill had acquired for him would be in itself a disturbing element to their minds, and render them unequal to his superior play."

Upon which it occurs to us to remark that "systems" are fallible; that there is such a thing as "correcting fortune"; and that even Barry Lyndon, who understood that art, was not always successful at play. But while money was Law's immediate object, there is no dispute that he had far higher ultimate ambitions. Two things stand out clearly in Mr. Wiston-Glynn's account: first, that Law had already conceived, and had the most intense desire to apply on a large scale, economic theories far in advance of his time, and moreover took every opportunity of equipping himself for his mission; and next, that to regard him as emotionally or consciously solicitous for the welfare of humanity is absurd: there was no more benevolence towards humanity in what he ultimately did than there is on the part of an enlightened farmer towards the land which he treats with a new manure, or towards the flock upon which he experiments with a new kind of food. There is not a sign that Law ever thought of gratitude or affection from any human being; and assuredly he never received it.

In 1699 Law returned to Scotland, where, in the panic which followed the collapse of the Darien scheme, he hoped to preach his gospel with success. But his time was not yet; his proposals for a

Council of Trade which should control the national treasury and direct the national revenue, and later, in 1705, for the establishment of a Land Bank, with power to issue notes to landlords secured upon their estates, and having a forced currency at their face value, were successively rejected by the Scottish Parliament.

In pushing these proposals Law had expended the tribute which he had levied on Europe, and was forced to fill his purse again by exercising his skill and his "system" upon his own countrymen. This career, however, was cut short by the passing of the Act of Union, which rendered him liable to arrest on the old murder charge, which was still being pressed, as if he were in England. Consequently he sailed to the Hague, and, "with a keen eye to the weaknesses of a people, introduced the Dutch to the exciting possibilities of the lottery system," which was taken up with enthusiasm until the Grand Pensionary, "being also a nice calculator," discovered that Law had secured for himself about 200,000 guilders by his philanthropy. Law was thereupon "privately advised by the States to leave their dominions." So for six more years he went back to the old Barry Lyndon trade, with entire success, and "quickly gained a notoriety throughout Europe as a player of remarkable and unvarying success in every game of chance."

"He seems first to have gone to Paris, which afforded a rich and extensive field for gambling operations, and his good fortune brought around him a cringing crowd of followers, hoping to attract to themselves some of the glamour that surrounded the person of their idol. In his train were to be found the flower of the French nobility. He spent his time in the houses of the aristocracy of the day, of whom he was at all times a favoured guest, not less by his skilful play than by his pleasant, affable manner and brilliant conversation and wit. Faro was the game in which he most delighted, and at the houses of Poisson, Duclos, and at the Hôtel de Gesvres he held a sort of faro bank, and the *entrée* to these houses was considered a matter of the greatest favour. In the fashionable crowd of excited gamblers Law was the only one who remained absolutely cool, whatever the fortunes of the game."

But, favoured guest as he was, he was clearly regarded as too expensive an acquisition; and he was served—this time publicly—with a notice to leave Paris within twenty-four hours, since "he knew how to play too well at the games he had introduced."

Once more he went on tour. His former prowess had not been forgotten, and this time his journey was a triumphal progress from city to city like that of a royal personage, rumour preceding him to herald his coming. "He was," Mr. Wiston-Glynn tells us, "no common gambler." Neither was Barry Lyndon. "He was an accomplished man of the world, exquisitely courteous, and with interests that rose above the sordid pursuits from which he derived his primary prosperity." Barry Lyndon once more, by his own account. Finally,

"his political instincts"—for which, by the by, we have searched in vain—"were allowed free play, and by close observation he acquired the amplest knowledge of the industrial and economic conditions of the various countries he visited." In fact, as a Frenchman would put it, he was a gambler—not to say a suspected card-sharper—only *pour patienter*, until he could appear in his proper part of saviour of distressed nations. Of these there were several, and France seemed the most promising. So thither he betook himself once more, after six years' absence, only to be baffled again by finding that Louis XIV. declined to accept economic salvation at the hands of a heretic. But if the King of France would not be saved, perhaps the King of Sardinia might be. That monarch, however, advised him to try France again. So Law returned to that most distressful country in 1714, and, secure in the favour of the Duke of Orleans (soon to be Regent), which he had acquired in his earlier visits, of the Comptroller-General, and the English Ambassador, Lord Stair, waited quietly for the death of the old King. With that event in the following year Law's hour had arrived. Barry Lyndon gave place to the heaven-born financier of imperial instincts and scope.

The story that follows is of the ascendancy of a strong man with ideas and with dynamic persuasiveness, an ascendancy made possible by the bewilderment of a degraded Court, a heartless and grasping *noblesse*, and an unguided and impoverished people—a story of legitimate fiscal enterprise rapidly yielding to a speculative debauch, and then deteriorating into juggling, thimblerrigging, and lies; of credulity, exultation, and madness, quickly followed by doubt, fury, and despair. In Mr. Wiston-Glynn's telling of it there is, even for the non-expert, not a dull page, from the formation of Law's bank in May, 1716, to the day, four years later, when, amid the execration of a nation, he barely escaped with his life, to resume—but with broken wits and on a lower plane—the sordid career of former days, until he died in utter poverty on March 21st, 1729.

It is impossible to follow the author through the amazing record. Some of the pictures which lighten the analysis of the fiscal story—scenes such as those of the mad turmoil at the Company's offices in the Rue Vivienne, and of the welter of confusion at the Exchange in the Rue Quincampoix—might have been witnessed on a smaller scale in our own little "flutter" of the South Sea Bubble. But we produced nothing quite so humorous as our countryman Joseph Gage—one of the 305,000 foreigners who are said to have invaded Paris to join in the scramble—who seriously offered, first to the King of Poland and then to the King of Sardinia, three millions from the enormous fortune he had gained by speculation, if they would resign their crowns in his favour. Still more remarkable was the way in which social

caste, the pride of the most exclusive *noblesse* in Europe, sullenly abased itself before the claims of wealth. Simple marriages, indeed, between newly enriched bourgeois or lackeys and the daughters of noble families were rare; but a compromise was arranged:—

"Marriages of a very different class from these were brought into favour amongst this class of suitor during these days of financial excitement. These were known as marriages à réméré,—marriages with right of redemption,—the distinctive feature of which consisted in the right of the noble husband to cancel the marriage at a future date. Marais instances the case of the Marquis D'Oise, of the house of Villars-Brancas, who entered into a proposal of marriage with a little girl of two years old, daughter of André the Mississippian. The betrothal was made with the consent of the two families. The Marquis was to have an annuity of 20,000 livres until the marriage took place, and even in case it never took place. If it took place, the dowry was to be four millions. Little girls would no longer have dolls, but asked for 'Marquises of Oise to play with.' This marriage, however, did not take place, the pretext for its cancellation being found in the subsequent fall of André on the collapse of the scheme. The marriage of the Count D'Evreux was of the same class. His wife was a young girl of twelve, daughter of the famous Crozat. The Count received a sum of 2,000,000 livres on the marriage, but, subsequently gaining enormous profits on successful share transactions, repaid the dowry and obtained release from the nuptial tie."

The following picture is given by Lord Stair of the state to which Law himself was brought by the knowledge of the approaching collapse of his schemes, after three years of feverish application:—

"To make matters better, Law's head is so heated that he does not sleep at night, and he has formal fits of phrenzy. He gets out of bed almost every night and runs, stark staring mad, about the room, making a terrible noise; sometimes singing and dancing, at other times swearing and stamping, quite out of himself.... The officer of Law's guard was the first that came, who found Law in his shirt, who had set two chairs in the middle of the room, and was dancing round them, quite out of his wits."

Another arresting passage is that which describes Law's conversion to the Catholic faith, which was necessary before he could, in France, hold any recognized official position. Conversion indeed, in any real sense of the word, there was none, for Law was as completely non-religious as he was non-moral. To such a man nothing which appeared necessary to the support of the tottering fabric could give a moment's pause on its own merits. But there was, even in the prevailing demoralization, "danger of the public regarding the conversion of Law under royal auspices in the light of a highly scandalous proceeding"; while Law himself shrank from owning allegiance to a Church which could not approve of his irregular life:—

"It was accordingly necessary to have a very indulgent converter, one who would not only attest sincere conversion, but would at the same time refrain from interfering with Law's connubial relations."

How all this was duly brought about by the insistence of the Regent, the finesse of Cardinal Dubois, and the profuse bribery of the two priests concerned, the official converter and the priest of Law's parish church, should be studied in Mr. Wiston-Glynn's pages. They make rare reading, and we are glad that he has left the story as it stands without comment.

One of the chief virtues of the book is, indeed, the absence of comment. When Mr. Wiston-Glynn does intervene, it is, as we have said, to impress upon us that Law's views were sound; that in the main he was, as to private gain, astonishingly disinterested; and that, had he been left to himself, had he not been thwarted by the ill-advised meddling of the Regent and the persistent intrigues of jealous and unprincipled rivals, he would have successfully brought order out of chaos, and national prosperity out of the very extremity of distress. We are obliged to confess that, in view of Law's earlier life; his almost invariable "luck" at cards; his expulsion, first from Holland and then from France, and the reasons for such drastic treatment; the barefaced "booming" of the Mississippi scheme, described on p. 67; and many incidents of similar import, we are unable to accept our author's views without a good deal of reserve, and indeed without a smile.

NEW NOVELS.

Second Selves. By Algernon Gissing. (John Long.)

THERE has been more of promise than achievement in Mr. Gissing's work so far; but this story cannot be said to contain much of either. One or two characters in it are rather striking, after their fashion; but none of them is convincing, and no single incident of the plot impresses one as inevitable. Two young Oxford undergraduates are introduced in rural surroundings. One is a good fellow, the author tells us—his actions merely demonstrate his foolishness—and the other is a thoroughpaced blackguard of the sentimental type, with leanings towards crime. The good fellow deliberately saddles himself with the onus of the other man's crime, because he admired the latter's father; and so we arrive at rather tame complications. Mr. Gissing can do better than this, or we have been deceived in him.

The White Wedding. By M. P. Shiel. (Werner Laurie.)

THERE is a touch of power about Mr. Shiel's work; but, in this as in previous books from his pen, it is a touch utterly undisciplined, unrestrained to the verge of riotousness. He presents to us a curious, crazy girl, anemic, but passionate. The scene is laid in the west of England, but the atmosphere is reminiscent rather of the remoter parts of Ireland. Mr. Shiel has a remarkable forcefulness and imaginative vehemence, if he would but seek to master his undoubted talent, instead of allowing it to master him. A strangely

ill-written announcement on the cover of the story tells us that a stage version is being prepared, and, rightly handled, the book should make a stirring play. A gamekeeper (with the mind of a cultured nobleman) loves a woman who has caught the fancy of his master. The master, a soldier, is called to South Africa, and, out of his lifelong devotion, the servant swears to preserve and protect the girl for his employer. The method forced upon the gamekeeper is that of marriage. To prevent the contract being binding, and preserve their common heroine for his master, the gamekeeper first marries an old hag in London, and then goes through the form of marriage with the girl he really loves. Then come exciting complications.

The Sacred Herb. By Fergus Hume. (John Long.)

A COMPLICATED succession of incidental thrills, with a suspicion of the occult in the atmosphere, is our impression of Mr. Hume's latest book. Two startling murders (each of them combined with the catalepsy of a witness on whom may fall the burden of suspicion) provide the problem for solution. In his own way the author has seldom done better, but the style of the book leaves much to be desired.

The Speculator. By Olive Christian Malvery. (Werner Laurie.)

THERE is no lack of either material or sensation in this volume, abounding as it does in conspiracies, assassinations, and Stock Exchange manoeuvres; but the writing, though spirited and often interesting, is scarcely of the kind which carries conviction. We never entirely believe in the disguised heroine and her marvellous achievements, and we cannot help thinking that the story would have been both more successful and more probable had she been content to carry on her financial operations without masquerading as a man, even though this would have entailed exclusion from the sacred precincts of the "House." She is an excellent person, animated throughout by the highest motives, yet we confess that her husband's unsympathetic attitude seems to us not altogether surprising.

The Golden Fleece. By Reginald St. Barbe. (Sisley.)

THIS is a story of the type which is popular as a serial; but it is not a striking specimen of its class, and fails to hold our attention. Its hero is a "Copper King" whose riches are derived from mines in Spain; and its heroine is the daughter of a choleric English squire (an almost intolerably stupid fellow), whom the hero unsuccessfully tries to preserve from the wiles of a fraudulent syndicate with a "salted" mine for sale. The incidents are mildly melodramatic, and mostly occur in the neighbourhood of Malaga; but there is no real flavour of Spain in the book.

A New Cinderella. By Fred Whishaw. (John Long.)

THIS story of middle-class life in the suburbs is graphic, but terribly depressing. Jellibee, the City clerk, his vulgar wife and more vulgar daughters, the young men who surround them, and their modes of thought and speech are reproduced with obvious veracity. The character of the unselfish sister and drudge of the family is a wholesome disinfectant, but that of her elderly lover redeems the story, which ends far more pleasantly than it begins. The criminal experience of Jellibee in a bucket-shop swindle is up to date.

Dr. Burton's Success. By A. C. Gunter. (Ward, Lock & Co.)

THIS is the continuation of a series of detective narratives of which the hero is a young doctor of New York. The book begins with a discovery and a pursuit involving ample ingenuity and excitement, and all the exploits of the amateur detective are very readable, though hardly up to the first section. The author has restrained to advantage his somewhat flamboyant style, which reached absurdity in earlier books.

VERSE OLD AND NEW.

The Prologue to the Canterbury Tales, The Romaunt of the Rose, and Minor Poems. By Geoffrey Chaucer. Done into English by Prof. Skeat. (Chatto & Windus.)—Prof. Skeat's performance of his difficult—we might say hopeless—task is worthy of all praise. We can never look for anything approaching a really faithful rendering of Chaucer in modern verse, for changes of pronunciation, the vanishing of final *e*'s, and the modification of other endings—with their consequent havoc in rhyme and scansion—make consistent exactness an impossibility; while the modernizer, forced to tinker with lines, eliminate some words, change the position of others, and devise new rhymes, is in danger of obscuring—even destroying—the personality of the poet, which is one of the principal charms of such a work as 'The Prologue.' Again, the amount of innovation entailed by a compulsory departure from the original is not easily to be regulated; and as we are of opinion that Chaucer, early as his name figures on the roll of English literature, was yet guided by some sense of art, conscious or otherwise, in his choice and arrangement of words, any tampering therewith must tend rather to mutilation than exposition. The four concluding lines of the description of the Parson in 'The Prologue' form a striking illustration of this unavoidable drawback.

In the original text, according to Prof. Skeat, they run:—

He wayted after no pompe and reverence,
Ne maked him a spiced conscience,
But Cristes lore, and his apostles twelve,
He taughte, and first he folwed it himselfe;

while in his modern English version they become:—

Obsequious honour would he ne'er expect,
Nor would pretended holiness affect;
But all that Christ and His apostles taught
He preached, and first himself their lessons wrought.

In the main, however, Prof. Skeat has grappled with his difficulties to some purpose, and does succeed now and again in conveying something of the Chaucerian

flavour, as in the following lines from 'The Prologue,' where the poet makes his apology for the stories to follow:—

But first I pray you, of your courtesy,
That never shall ye lay the blame on me,
Although I speak herein with opennesse,
And all their very words and ways express,
Or though I give their speeches faithfully.
For this ye needs must know as well as I,
Whoe'er reports a story-telling man
Must needs rehearse, as nigh as e'er he can,
All words alike that come within his charge,
Although the speaker's style be broad and large;
Or else he tells the tale in words untrue,
Or feigns the thing, or speaks in phrases new.

Christ plainly spake Himself in holy writ;
Yet, well ye know, no homeliness is it.
And Plato saith—whoe'er can him read—
"The words should aye be counsils to the deed."

The difficulties which confront the modernizer in 'The Romaunt of the Rose' and the minor poems are similar in kind, particularly in the case of the latter, where complications of metre make an additional obstacle. Yet, speaking generally, we consider that Prof. Skeat has been more successful here than in the narrative style of 'The Prologue' or 'The Romaunt of the Rose'; his rendering, for example, of the poem here called 'Truth,' but better known as the 'Balade de Bon Conseyl'—held by Ten Brink to be the poet's last work—is remarkably faithful and effective. We quote the second stanza:—

Essay not all that's crooked to redress,
In trust on her that turneth as a ball;
Great leisure lies in little business;
And eke beware to kick against an awl;
Strive not as did the pitcher with the wall.
Subdue thyself who blamest other's deed;
And Truth shall work deliverance indeed.

The volume is furnished with an Introduction dealing with each of the poems selected, and there are notes, brief, but adequate for those who read for pleasure, of whom there should be many. Prof. Skeat is to be congratulated on a most able and scholarly attempt to achieve the impossible.

The Posies. By George Gascoigne. Edited by John W. Cunliffe. (Cambridge, University Press.)—This, the first of the two volumes in which the complete works of Gascoigne are to be added to the "Cambridge English Classics," contains, among lesser things, his comedy 'Supposes'—based on 'Gli Suppositi' of Ariosto, and the first prose humorous play in our language—together with the tragedy of 'Jocasta,' drawn from Euripides through Italian channels. To the serious student of literature the book will be of great value, for the text has been edited with scrupulous care; while to modern readers other than students we fancy that the wit and shrewdness of the three introductory epistles in prose—'To the Reverend Divines,' 'To al Yong Gentlemen,' and 'To the Readers Generally'—will prove more attractive than the 'Lover's Recantations' and kindred plants that contribute so largely to the 'Flowers,' 'Hearbes,' and 'Weedes' which, in their turn, make up the 'Posies.' 'Certayne Notes of Instruction concerning the Making of Verse' are also included; and these, in addition to much other wisdom, instil the sage, but seldom followed counsel: "In all these sortes of verses, when soever you undertake to write, avoyde prelixitie and tediousnesse."

The Appendix with which the volume is furnished deals with variant readings and the like, and is long and comprehensive.

Minor Poems. By Michael Drayton. Edited by C. Brett. (Oxford, Clarendon Press.)—This admirable edition of Drayton's lesser works is highly to be commended in all respects, but especially for Mr. Brett's choice of poems, which includes virtually all the sonnets; the ten 'Nymphalls,' or 'The Muses' Elizium,' in their

completeness; and the songs from 'The Shepherd's Garland.' The editor's treatment of the text, too, is most welcome in these days of modernization: it is based on the original editions, ignoring Drayton's subsequent revisions; and the old spelling and, as far as possible, the old punctuation have been retained, with great advantage to such readers as desire to perceive something of the man behind his work—for the connexion between the spelling and the spirit of an old author is undoubted, though elusive. In addition, the volume contains the 'Odes' and the 'Elegies,' the ever-delightful 'Nymphidia,' and 'The Shepherd's Sirena'; while there are short textual notes and also an Appendix of "fugitive pieces." Mr. Brett has provided an adequate Introduction—not too long—dealing with the life of Drayton and kindred matters; and the externals of the book—its binding, paper, and type—are delightful.

Poems. By Mary E. Coleridge. With Prefatory Memoir by Henry Newbolt. (Elkin Mathews.)—The most striking quality, to our mind, in these poems from the pen of Mary Coleridge, is the mystical vein which runs through many of them—a vein distinctive, original, and impressive. This is evident in such lyrics as 'Master and Guest,' 'At Dead of Night,' 'The King's Guard,' and 'Unwelcome,' the last named of which we quote as indicating both the power and the weakness of the author in this respect:—

We were young, we were merry, we were very, very wise,
And the door stood open at our feast,
When there passed us a woman with the West in her eyes,
And a man with his back to the East.

Oh, still grew the hearts that were beating so fast,
The loudest voice was still.
The jest died away on our lips as they passed,
And the rays of July struck chill.

The ruddy cups of wine turned pale on the board,
The white bread black as soot.
The hound forgot the hand of her lord,
She fell down at his foot.

Let me lie, let me lie, where the dead dog lies,
Ere I sit me down again at a feast
Where there passes a woman with the West in her eyes,
And a man with his back to the East.

Here the metre is haunting, and the eerie atmosphere manifest; but to the ordinary reader, even to the ordinary reader of poetry, the clue will, we venture to think, bewanting. As there is a point beyond which suggestion must not go, if it is to remain suggestion, so also there is a point to which it must attain, if it really is to suggest; and in this case, and some others, it appears to us that the author has relied overmuch on the reader's sympathetic interpretation of her words, though it is probable that a more sustained effort would have eliminated this weakness. The technique of the poems is generally admirable, and even the slightest of them share in the simplicity and sweetness of expression which seem to have been Miss Coleridge's poetical heritage. These distinctive qualities are well illustrated in the poem called 'Evening,' which opens thus:—

The great rain is over,
The little rain begun,
Falling from the higher leaves,
Bright in the sun,
Down to the lower leaves,
One drop by one;

and in the stanzas on 'Knowledge,' where the beauty of the thought owes much to the naturalness of the language which clothes it:—

Let weaker souls at His decree repine!
To us eternity in time was given.
When'er we parted, 'twas your death and mine.
When'er we met again, why then 'twas Heaven.
Now let the tempest rise, the fierce wind blow,
And shake the house of life from floor to rafters!
Whichever goes, whichever stays, we know
Both death and what comes after.

In so large a collection of short poems, it is scarcely matter for surprise that there should be some which would have been better omitted, yet the general level is so

high, and the lapses are so few, as to make our regret poignant that the author's work is finished.

Both in the dedication of *Songs of Life and Love* (Nutt), and in the concluding lines called 'Love's Finale,' Miss May Aldington seems to show an undue consciousness of the gravity of the message which she has to convey, for her 'Songs,' while often, metrically, commendable, and sometimes musical, are tricked out in all the conventional trappings of the minor poet—love, flowers, death, cruel seas, moonlight, and the rest, with little, so far as we can see, to suggest originality, whether in thought or treatment. There is a woeful inability to discern the trite in the following lines from 'The Answer':—

Pulse of the earth,
Deep throbbing sea,
What do you mean? Vast mystery!

and in the concluding verse of 'The White Yacht':—

Once a white yacht quivering sank,
White foam seething o'er it;
When the sea-gull saw the wave,
There was blood upon it.

The apology for a rhyme in the second and fourth lines is the least of many blemishes. Carelessness is perhaps responsible in part for this and many similar features which render the book painfully amateurish. For example, "dreams" is made to rhyme with "gleams," and "Divine" with "sublime"; while in the first stanza of 'I wonder' the question of rhyme has been completely ignored, though those following are regular. Technique, especially when unsupported by the power of individual thought, is too lightly neglected by those who aspire to write verse.

Myths about Monarchs (Eveleigh Nash), drawn for the most part from Herodotus, and set forth in the guise of light verse, are told with all the ease and apparently effortless smoothness which are the technical essentials for writing of this kind. Mr. Hansard Watt handles metre with great skill, and his rhymes are generally witty, and always neat and effective without being forced. An equally important quality however—sustained humour of treatment—is not so evident. For example, the following story opens well:—

Let us sing of Rhamsinitus,
Ancient Egypt's miser king,
For his story will delight us
(Which is mainly why we sing):
Know that he amassed a treasure
Greater far than he could count,
Nor could any process measure
The amount;

but it tails off, as the end draws near, into little more than a metrical narrative, relying for effect on colloquial language, apt rhymes, and such an uninspired vivacity as is exemplified by a reference to *The Memphis Weekly Times*. The other 'Myths' are open to similar criticism, with the exception of that of Polycrates, where Mr. Watt, eluding the snares of his own facility, has produced a delightfully humorous version of the fish episode.

The title *The Pilgrim's Staff* (Duckworth) covers an altogether delightful anthology of 'Poems Divine and Moral,' selected and arranged by FitzRoy Carrington, and ranging, in point of time, from Spenser to Henley and Robert Louis Stevenson. Apart from the fact that no room has been found for even a portion of Christopher Smart's 'Song to David,' the selection is well made and comprehensive, drawn as it is from—among many others—Donne, Wither, and Jeremy Taylor, Milton, Pope, and Addison, the Wesleys and Dr. Watts; and in the more modern periods, Montgomery, Moore, Heber, and Christina Rossetti; while it should prove of special interest to many in that it includes

two familiar hymns—"Jerusalem, my happy home," and "Abide with me"—in their original forms. The archaic style of printing lends a distinct charm to the volume.

OUR LIBRARY TABLE.

TWELVE pages of introduction by the translator, a portrait, and the letters contained between pp. 439 and 485, are the only valuable parts of a bulky volume—*Correspondance de Dostoïevski, traduit du Russe par J. W. Bienstock* (Paris, Société du Mercure de France). The translator has done his work with industry and care, but, in spite of the excellence of his biographical sketch, we are totally unable to agree in the final note:

"A la suite de cette correspondance, qui découvre au lecteur la douloureuse vie de Th. Dostoïevski, nous donnons en Appendice quelques articles et documents, qui complètent à propos la si intéressante correspondance du génial écrivain russe."

Dostoïevski was not "génial," and his letters, except those to ladies, beginning in 1876, are not interesting. "Begging-letters" seldom are, and the interminable epistles filling 420 pages of this volume all contain the demand for money, "pour l'amour du Christ," generally addressed to men at least as poor as the writer.

Dostoïevski's misfortunes excuse even the weakness of character in middle life which let him gamble away the funds he had wrung from his starving brother. He "made a good end," for the last five or ten years of his life were honourable. Brought up in the Imperial Engineering School, he resigned his place after a year's tenure, became a moderate Socialist, and was sentenced to be shot. The most definite charge against him was that of having laughed at the censorship of the press, with which he had come into conflict as a translator of French novels. He was taken to the execution post, dressed in a white shirt, made to kiss the crucifix, and, after his sword had been broken, informed that Nicholas had spared his life. Then follow "the fortress" of Peter and Paul (with the Bible for sole companion), Siberia, and service in the ranks. Yet the man was a Russian patriot, a Russian Churchman, and a supporter of the principle of autocracy, all through his life.

At the end of eighteen months' service Dostoïevski became a lieutenant of infantry. His petition to Alexander II. shows that two years later "Votre Majesté daigna m'accorder le droit de noblesse héréditaire," and he was allowed to retire from the army.

Seven years then passed before the author began to produce the best work of his life. Even after he had published 'Crime et Châtiment,' he writes from Dresden to explain that his trousers are at the pawnshop, and adds about his "banker," who expects him to telegraph, when he is unable to find the cash to pay:—

"C'est la négligence de l'homme qui ne veut pas connaître la situation d'un autre homme. Et après cela ils exigent de moi de l'art, de la pureté poétique, sans effort, sans délire, et ils me donnent Tourgueniev,.....pour modèles! Qu'ils voient donc dans quelle situation, moi, je travaille!"

Such criticism as is to be found in the letters is usually affected by refusals to lend—or to continue to lend—money. Some of Dostoïevski's criticism is not affected by this consideration, but is not of value. English writers are indiscriminately praised; the French lightly dismissed, as, for example, "Le bouffon Ronsard." Of Tolstoy and Tourguéniev he writes: "Savez-vous, tout cela n'est que de la littérature de grands propriétaires."

On the other hand, the latest letters are excellent. There is light "chaff" of Russian

"students" and of Russian learned ladies: the former "tout-à-fait sans aucune instruction," and the latter compared unfavourably with their "boor" husbands: "Il est possible que ce soit vous qui vous trouviez inférieure à lui, et non pas lui inférieur à vous."

This is a fine passage on the revolutionary movement:—

"Qu'arrive-t-il? Cette parole de vérité dont est altérée la jeunesse, elle la cherche Dieu sait où, dans des endroits extraordinaires, mais non pas dans le peuple, dans la Terre (et elle s'accorde encore une fois avec la société pourrie de Russes européens qui l'a mise au monde). Alors, à la fin, à une époque déterminée, ni la jeunesse, ni la société ne connaissent plus le peuple. Au lieu de vivre de sa vie, les jeunes gens, ne le connaissant pas, et dédaignant au contraire profondément ses bases, telle que la foi, s'en vont vers le peuple—non pour s'y instruire, mais pour l'enseigner, l'enseigner avec hauteur, avec mépris,—amusément purement aristocratique, jeu de seigneur! 'Ces jeunes messieurs,' dit le peuple, et il a raison. C'est étrange: partout et toujours, dans tout l'univers, les démocrates tiennent pour le peuple; chez nous seuls, notre démocratisation intellectuelle russe s'unit aux aristocrates contre le peuple: ils vont au peuple, 'pour lui faire du bien' et méprisent ses coutumes et ses bases. Le mépris ne conduit pas à l'amour!"

We were interested in the use of the phrase "les nouvelles couches" in 1868. The errors in the book are few, but Dostoievski is made to compare himself to "Mister Micowber": "Je me trouve maintenant dans une situation affreuse (Mister Micowber). Pas un sou; et cependant, il faut exister jusqu'à l'automne, quand j'aurai de l'argent." "General Sharnogornst" is a form of name produced by the vulgar Russian substitution of *g* for *h*, as in "Guppy" for Hope, and in the use of the terms "Gospice" and "Gopital."

More Pages from the Day-Book of Bethia Hardacre (Constable & Co.) is a continuation of the scheme we praised in 1895. Mrs. Fuller Maitland gave us in the original book a lovesick maiden lagging behind her century with a goodly collection of old herbals. The present volume is hardly so successful. It is not free from gush, and it has too much borrowed matter, which is but ill strung together. The author does not lack charm of style on occasion, but permits herself some slipshod English. Further, it seems to us a little surprising that a writer with a delicate taste of her own should always be referring to this or that editor of prose and poetry. When we get a book of impressions in admired disorder, we receive it as the presentation of a personality, the revelation of an Ego, which borrows little, and is just charming because it indulges freely in wanderings without the help of a correct, but possibly pedantic, guide and schoolmaster. We have too many snippets due to instructors in this volume. But perhaps we are reviewing its contents with too high a standard before us. It is tolerably certain that many readers of this book will know little of William Browne or Drayton, or the origin and habits of gipsies, or of laureateships. The tract preserved at the Bodleian, 'Observations on Prince Rupert's White Dog, called Boy,' is certainly a good discovery. There are some pleasant passages on the birds of the poets. As for the robin, he figures so largely, we imagine, in literature because he is fond of human company himself. He observes the labours of the countryman.

As careful robins eye the delver's toil, says Tennyson. There is a naive and delightful reference to the same bird gobbling up spiders in the second part of 'The Pilgrim's Progress,' interesting as an early reference to

that cruelty of nature which has saddened many modern observers.

Pontifical Services. Vol. III. With Descriptive Notes by F. C. Eeles. (Longmans.)—The Alcuin Club printed two volumes in 1901 which dealt with pontifical services. The present volume is a further contribution to the study of the very wide subject of the services which specially belong to the bishop. The woodcuts of the first part of the Roman Pontificals printed in Venice in 1520 and 1572 are reproduced, with brief explanatory descriptions. Each incident portrayed is illustrated by two pictures of the respective dates on the same page. It is of particular interest to note the change that came about in ecclesiastical vestures and many accessories during the half century which elapsed between the issue of these two Pontificals. The cuts, which number 145, are quaint; they are of value to students of costume and furniture as well as to liturgiologists. Mr. Eeles's descriptive notes are for the most part terse and accurate; but occasionally there is a slip, as when he writes "a bishop with a pallium": surely in this case he ought to have written "archbishop." Every possible detail of the services in which a bishop engages is here set forth. The Pontifical opens with two pictures representing confirmation. These are followed by representations of the various incidents relating to the conferring of orders, such as the tonsure; the investing with surplice; the delivery of keys to the doorkeeper, of the book to readers and to exorcists, of the candle to the acolytes, of the empty chalice and paten to the sub-deacon, and of the gospel book to the deacon; and the laying on of hands in the case of the priest. The consecration of a bishop gives occasion for a large variety of pictured incidents; and the coronation of the Pope to another series, including the Pope's coronation dinner. The last incident is represented in the 1520 Pontifical after a rough and almost grotesque manner. Three trestle tables are spread for dinner, with the Pope seated by himself in cope and mitre at the centre one, whilst bishops in mitres are seated at the side tables. In the foreground two small dogs are fighting. Other groups represent the incidents pertaining to the consecration of an abbot, the blessing of an abbess, and the profession of nuns. A particularly interesting series deals with the coronation of kings and queens; whilst the volume concludes with illustrations of the blessing of a new knight.

Such a book as this scarcely requires an index, but it is a decided mistake not to have given a table of contents at the beginning.

THERE is room for the handbook *The Factory and Shop Acts of the British Dominions* (Eyre & Spottiswoode). The compiler is Miss Violet R. Markham, one of the three women authors who gave us the best three statements of the British case in our relations with the Boer republics. Mrs. H. J. Tennant, author, with Arthur Llewelyn Davies, of "Abraham and Davies," writes the preface; and Dr. Stephen Bauer and Mr. Sanger are recorded as having helped. These stand warrant for general accuracy, secured, indeed, in Miss Markham's pages. The difficulties in the way of the writers are great. It is not easy to treat the labour laws *in vacuo*, without explanation of their history or their results; but this course has—rightly, we think—been followed. The attempt to construct a treatise for the general reader would present still graver inconvenience. Yet no one can follow the law of Truck as stated on pp. 27-8 without

discovering a contradiction which judicial decisions alone could illustrate. If these were given, the statement would be long, and the variation of the "judge-made-law" would be apparent. It would, perhaps, have been best to refer to the matter as now under consideration by the Lord Advocate's Select Committee. The index is defective in not including under 'Truck' such references as that to "Deductions" on p. 88.

In the matter of the creation of Wages Boards, the need for the intervention of Parliament in Victoria appears to be omitted, and we believe that Queensland has taken the first step in imitation of Victoria and South Australia, though the absence of mention of the fact is probably consistent with the scheme of the book. All these, by the way, are now "States," not "Colonies." The Labour laws of New Zealand have had their historian in Mr. W. P. Reeves, and since the first great advance of 1894 many volumes have dealt with New Zealand and New South Wales. It is more difficult to find a comparison of the Labour laws of the whole of the Australian States, and this Miss Markham gives for some branches of the subject—hardly including the arbitration laws, but including, as we have seen, the rival forms of fixing wage. From many little signs we are inclined to guess that the index is not made by one familiar with the subjects treated, and it should receive careful revision and some extension at the hands of Miss Markham herself or one of her competent friends.

The Post Office Directory, 1908 (Kelly's Directories), is now in use, our copy being admirably bound for us by the publishers. The book itself, which we once described as an "indispensable mammoth," is a marvel both in its contents, and in the wonderful organization which lies behind the successful arrangement and exhibition of them. Facing the title-page is an admirable linen map, which may be purchased separately. We have carefully tested the various directories—two of special merit are concerned with law and Parliament—and found them in every case laudably accurate.

Willing's Press Guide, 1908. (Willing.)—This work is carefully compiled, as usual, and the classified list of publications adds much to its value; there is also a separate list, arranged chronologically, of existing newspapers and periodicals which date from the seventeenth and eighteenth centuries. Of course *The Oxford Gazette* (*London Gazette*) comes first (1665). A second list gives titular changes, so that the history of a journal can be easily traced; for instance, the *Daily Universal Register* of 1785 became the *Times* of 1788.

NOTES FROM PARIS.

WHEN I announced the three new books by Anatole France, I gave as the date of publication of the 'Penguins'—*anglice* penguins—the middle of February, and of 'Les Contes de Jacques Tournebroke' the end of March. The publishers, Messrs. Calmann-Lévy, informed me yesterday that they will not be able to realize the wishes of the author so quickly. They hope to bring out the Penguins in May and 'Les Contes de Jacques Tournebroke' somewhat later. Only the two volumes of 'Jeanne d'Arc' will appear at an early date. But I will delay no longer the first account of the adventures of the Penguins, as Anatole France has related them to me.

The legend of these symbolical birds goes back as far as the zoological Genesis of Creation. In a lonely island called Alca,

the Penguins in all their innocence lived as happily as Adam and Eve in the Garden of Eden. Their souls were simple, and they went without clothes, thinking no evil. A day came when they were baptized and transformed into men. From that time date all their troubles. The holy man who had the unfortunate idea of making this metamorphosis was not long in repenting of it. Soon after having given them, by baptism, the knowledge of good and evil, he went with one of his disciples to the sea-shore, where the Penguins were always to be found. There the couples of Penguins united by mutual sympathy and attraction, ate, drank, and indulged in their natural occupations. The most beautiful females were surrounded by their lovers, who, however, paid little attention to their unveiled beauty. Scandalized at the sight of this spectacle, the holy man set his mind on initiating them into decency, and teaching them the art of dressing themselves. But the disciple stopped him at the moment when he was about to choose from a heap of skins and pieces of stuff what would be becoming to the females. "Why should you give clothes to Penguins?" said he. "It will be only the beginning of pride and vanity for them, and they will never be anything but animals, after all. In the hypocrisy of their adornment you will give the females a formidable weapon and I predict great misery therefrom." In order to prove his words, the disciple walked towards the sea, looking for the plainest female that he could find. Beckoning to her to follow him, he led her to the holy man and set himself to the task of teaching her the essential elements of a coquetry which repairs the faults and freaks of nature. Quickly interested, she soon learnt how to draw in her waist and hide her imperfections under the graceful and harmonious folds of a pink "peplum." As it was too long, and hindered her free movements, she raised it elegantly with one hand.

"Already!" sighed the holy man.

Coiling her hair on the nape of her neck, she put on a charming hat covered with flowers, and, thus adorned, walked down to the sea. At the sight of her pink and flowing veil—evidently hiding marvels from their view—the Penguins uttered a clamorous sound. Nevertheless the dressed-up young girl continued on her way without deigning to look in their direction. Leaving their beautiful, but unclothed ladies, they all rushed tumultuously after her, and the disciple, caught in his own trap, followed suit. In spite of this convincing proof, the holy man, who was not very worldly-wise, pursued his first design, and, thanks to him, both sexes of the Penguins learnt the evils that "pudeur" engenders. They organized themselves into Society, and experienced all the tribulations to which humanity is heir.

As Anatole France wishes to reserve for his readers the surprise of learning by what stages the Penguins passed from their Biblical purity to modern corruption, I do not like to anticipate the charm of discovery. But I had personal satisfaction in ascertaining from the recital of the story of the Penguins that the malicious ironist was once more playing on the credulity of the French people in his last book, 'Sur la Pierre blanche.' He seemed, indeed, really to believe in the happiness that Socialists promise us in their dreams of future society. This new work will show them that it is not so, inasmuch as it is difficult for Anatole France to believe in anything at all. With the final evolution of these birds transformed into men, and brought up to the golden age of "collectivism," the author shows how this stage wears the Penguins of human

life. They wish to disappear! A mixture of explosive gas, born of radium, blows up Alca, and brings them their hoped-for liberation.

The 'Contes de Jacques Tournebroke' are conceived in the finest spirit of "Vieille France." They are a series of light anecdotes taken from legend and from history between the twelfth and eighteenth centuries. These are presented in that exquisite form which is the secret of Anatole France. They will be found in a pretty volume illustrated by Lebeugue in the style of an old missal. Already I am able to give you some of the titles of these witty stories, in which the author's indulgent philosophy savours of Lafontaine. The first of these tales 'Le Gab d'Olivier,' relates a visit of the Emperor of the West—Charlemagne—to the Emperor of the East. After a sumptuous banquet, when Charlemagne's twelve "pairs" had partaken too freely of the libations offered them at Constantinople, they amused themselves by making fantastic wagers, called "gab" in old French. That of Olivier, of amorous fancy, surpassed all in audacity. Obligated, under penalty of death, to keep to his wager by the Eastern Emperor, Olivier accepted the challenge and triumphed, after having married the daughter of the master of Constantinople. The story is perhaps unsuitable to your British tastes. I shall not relate in detail 'Le Miracle de la Pie,' 'Frère Jolande,' 'La Picarde,' 'La Poitevine,' or 'La Leçon bien apprise,' where we assist at the gallant conversion of a great lady in the time of Louis XI. Of chaste habits, this amiable and coquettish person charges a pilgrim on his way to Jerusalem to bring back a mirror. On his return the pious man offers her a death's head. By this lesson the lady is so impressed that she decides to profit more joyfully by her youth and beauty. The volume will include also 'Le Pâté des Langues,' 'Les Étrennes de Mlle. de Roncine,' and 'Mlle. Roxane.'

At the end of these delightful little tales Anatole France ought to write the usual conclusion dear to the ancient French storytellers: "Puisse mes lecteurs prendre à la lecture de ces contes le plaisir que j'ai eu à les écrire." C. G.

THE AIM IN CLASSICAL TEACHING.

II.

I now turn from the German to the English aim. This is nowhere clearly defined, though we may infer it from the traditional system, and from statements issued by the Board of Education and the Curricula Committee of the Classical Association. The traditional system postulates that the making of the fine scholar is the aim, and that the acquisition of knowledge and ideas should be as much a by-product as scholarship is in the German system. This estimate of the relative importance of subjects seems to be the principle of the Board of Education circular (574), which represents the aim of Latin instruction to be (i.) a careful and thorough knowledge of the structure of the language, (ii.) acquaintance with some of the most important authors of the classical period, and (iii.) as much knowledge as can be obtained of the history and life of Rome. Any one end to which these three are subservient is not stated, although apparently it would be a fair inference that the reading of authors is the aim, and that knowledge of Roman history and life is regarded as a possible extra. (It is true that the course here dealt with closes at about seventeen, but that makes

no difference to the general drift of our argument.) The Curricula Committee's report seems to be groping its way towards the German ideal. The substance of their statement of aim is: (i.) the study of grammar and composition (the latter of the utmost importance as developing clear thinking, and giving the necessary insight into the meaning of classical authors) as a linguistic and logical discipline, and as a means to intelligent reading of authors; (ii.) the study of an attractive literature capable of training taste, developing character, and awakening intellectual ambitions. In (ii.) the English and German aims are virtually at one. But this is in the nature of a pious aspiration on the part of the Committee, as is shown by the sentence: "It is too common even at the present day for teachers to set up a mechanical conception of Latin as a merely formal gymnastic." Possibly the members of the Committee hardly realize how deplorably common! But the essential difference between English and German classical training is revealed in the English insistence in (i.) on the "utmost importance" of composition, which in its turn necessarily affects (ii.), and tends to throw the stress on the training of literary taste, to the comparative neglect of the broadening of the mental horizon. This insistence on the importance of composition undoubtedly tends to make classical authors largely hunting-grounds for phrases and idioms which will be useful in composition, and, though this exercise is by no means in itself useless, it is possible that it does largely divert attention from an author's content. Moreover, it is a serious defect that as there are four kinds of classical composition (prose and verse in both Greek and Latin) being studied at one time, there is a natural tendency to have simultaneously read authors which may serve as models for each form of composition; and consequently any ordered sequence or co-ordination of books read becomes very difficult, if not impossible. "Completeness or unity in what is read" is an ideal too foreign to English classical curricula. A fifth-form master wishing to see how much Virgil his form has read will get an answer like the following: "About 250 lines of 'Æneid,' Book I., a half of Book V., and the whole of Book IX." Where such an answer is given, it is more than doubtful whether any idea of the 'Æneid' as a whole will ever be a part of the pupils' mental property or inspiration. It is obvious that these pupils will not have been trained in discriminating between the essential and the unessential in the argument of the 'Æneid,' though in their verse composition they may have acquired "some subtle but rather indefinable sense of rhythm and sensibility of taste." The acquisition, however, probably applies only to the few, the loss to the many. Mr. Fletcher sums up his views by saying:—

"We aim at what I may call the constructive side of scholarship—not merely at the knowledge of a certain number of classical books or classical facts. Greek and Latin composition.....as well as literary translation with considerable attention to style, are important parts of our curriculum.....To an English mind, the knowledge required [in Germany] seems sometimes unimportant, and I formed the impression that classics, as taught in England, develop more faculties than the German system..... I do not think that 'knowledge' in this instance should be regarded as involving also 'grasp' and power to use the knowledge acquired. It is difficult to judge whether it brings appreciation."

On the whole, Mr. Fletcher seems to find the balance in favour of England, mainly because of a thought which seems to lie behind Mr. Paton's warning expressions, "Mere absorption is not mental discipline; Wissen must



be converted into *Können*." It should be remembered, however, that in Germany the grammar drill and composition (so far as it goes) are confessedly successful in producing accuracy and grip in the reading of classical authors. Moreover, if "the knowledge required seems sometimes unimportant," it is fair to suppose that German teachers regard such knowledge only as a test whether pupils have properly appreciated connexion of thought. Knowledge of Caesar's tactics in a given battle is not likely to be of direct use to its possessor; but no more is knowledge of the quantities of final vowels in Latin prosody.

From this comparison and contrast of the German and English systems of classical education, so far as aim is concerned, it seems that we in England need to broaden our training, with a view to acquiring, through more knowledge of facts and content, and closer attention to logical sequence, a wider culture based on ideas and imagination, rather than on a delicate balance of thought and expression. Within the limits we set ourselves in this article, our classical training errs on the side of excess of linguistic training, and the obvious remedy would appear to be the lightening of the composition load of the fifth- and sixth-form boy. It seems to us undeniable that at present the average classically-trained boy is so let and hindered by the linguistic side of his work that he assimilates ridiculously little of the Græco-Roman culture, and that such assimilation must come more easily to the Frankfort boy. The highest ideals of classical instruction in the two countries approach, as we have said, very near each other; but in practice there is considerable difference. While to us æsthetic and linguistic points are essential, and the handling of ideas subsidiary, the Germans regard familiarity with and the handling of ideas as essential, and æsthetic and linguistic points as subsidiary. The result is that our culture product is of a less comprehensive and, *pace* Mr. Fletcher, "constructive" type. The construction which deals with ideas is more inspiring than that which deals with words. It is ideas that fertilize the mind, and the culture which results is more valuable than that of "scholarship," however fine.

'SHAKESPEARE'S WARWICKSHIRE CONTEMPORARIES.'

Mrs. STOPES's interesting note of last week contains suggestions of further work which are very welcome, but does not add anything to our knowledge at present. What is meant by her allusion to a 'Life' of Sir Thomas Lucy I do not know; and the identification with Justice Shallow has been so admirably put, quite recently, by Canon Beeching that there is no need to argue the question again; nor is there need to remind Shakespearean students of Mr. J. W. Gray's admirable book. No association of Shakespeare with the University of Oxford has (so far as I know) yet been suggested, but a link of connection between him and one of the colleges is not hard to find, and will, no doubt, be further pursued before long. YOUR REVIEWER.

THE HISTORY OF THE INDIAN MUTINY.

In the bibliography of the recently published volume of 'The Political History of England' my 'History of the Indian Mutiny' is said to be "based upon Kaye and Malleon." I have a right to ask on

what evidence Messrs. Sidney Low and Lloyd Sanders, who presumably compiled the bibliography, based this description, which (although they add that "the writer consulted some authorities not available when his predecessors wrote") would lead any one who had not read my book to suppose that it was an epitome, standing in the same relation to the works of Kaye and Malleon as the 'Student's Gibbon' to the 'Decline and Fall.' It may perhaps be assumed that Messrs. Low and Sanders have read the 'History of our own Times' and the 'History of Modern England'; but I should be impertinent, and probably unjust, if I inferred that the latest volume of 'The Political History of England' was "based upon McCarthy and Paul." The nature of my obligations to Kaye and Malleon is stated precisely in the preface to the first edition, reprinted in the fifth edition of 1898 and in the reissue of that edition, which should be compared with a note on p. ix: the evidence, printed and manuscript, on which my book is based is indicated in Appendix V. and in the footnotes. If the description which Messrs. Low and Sanders have given of my book were adequate, it is unlikely that it would have been mentioned, alone among all the books on the Indian Mutiny which had appeared up to 1887, in Dr. Richard Garnett's survey of the literature of the Victorian Age. In March, 1884, Col. Malleon, under the pseudonym of "Morgan Fenwolf," contributed a long review of my book to *The Army and Navy Magazine*. It was not until later that I discovered the identity of the reviewer, whom I had only once met. Messrs. Low and Sanders will admit that Col. Malleon was likely to discover whether my book could be fairly described as "based" upon his own. His judgment was that "in every page there is abundant proof that Mr. Holmes has gone to original sources for his information." The revision of 1898 was based upon a year's additional work, the sources of which are pointed out in the preface to the fifth edition and in Appendix V. T. RICE HOLMES.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Adams (Rev. J.), *Sermons in Syntax; or, Studies in the Hebrew Text*, 4/6 net. A book for preachers and students.
 Adderley (Hon. and Rev. J.), *The Catholicism of the Church of England*, 2/6 net.
 Cole (Rev. F. G.), *Mother of all Churches*, 3/6 net. A handbook of the Holy Eastern Orthodox Church, with 5 illustrations.
 Dowdall (Rev. L. D.), *Pithy Thoughts for Pulpit Teaching*, 2/6 net. Selected from old divines and other writers.
 Manning (W.), *Some Elements of Religion*, 3/6 net.
 Metropolitan Tabernacle Pulpit, 1907, 5/6 net.
 Mylne (Bishop), *Missions to Hindus*, 3/6 net. A contribution to the study of missionary methods.
 Salmon (Provost), *Episcopacy, and other Sermons*, 6d. New Edition.
 Scannell (T. B.), *The Priest's Studies*, 3/6 net. In the Westminster Library.
 Thom (J. H.), *A Spiritual Life*, 2/ net. Sermons. New Edition.
 Markham (V. R.), *The Factory and Shop Acts of the British Dominions*, 2/6 net. See p. 100.
Fine Art and Archaeology.
 American Journal of Archaeology, October-December, 1907.
 American Journal of Archaeology, Annual Reports, 1906-7. Supplement to Vol. XI.
 Burnett (C. P. A.), *A Ritual and Ceremonial Commentary on the Occasional Offices of Holy Baptism, Matrimony, Penance, &c.* 7/6 net.
 Burrows (E. M.), *The Discoveries in Crete, and their Bearing on the History of Ancient Civilization*, 5/ net. New Edition, with addenda of the season's work of 1907. For notice of first edition, see *Athen.*, July 13, 1907, p. 46.
 Cortissoz (R.), *Augustus Saint-Gaudens*, 31/6 net. Contains full-page illustrations of the sculptor's important works.
 Essex Archaeological Society, *Transactions*, Vol. X. Part III, 8/.
 Essex Review, January, 1/6 net. Among the articles is an account, with portrait of the late Mr. Chalkley Gould.
 Green (E. Tyrrell), *Towers and Spires, their Design and Arrangement*, 10/6. Illustrated.

- Hinke (W. J.), *A New Boundary Stone of Nebuchadnezzar I. from Nippur. One of the volumes of the Babylonian Expedition of The University of Pennsylvania*.
 Hoppner (J.), *Essays on Art*, 2/6 net. Edited, with an Introduction by Frank Butler.
 Horne (H. P.), *Sandro Botticelli, Painter of Florence*. 210/ net. Illustrated.
 Jeffery (G.), *A Summary of the Architectural Monuments of Cyprus (chiefly Medieval and Later)*, 4d. Contains Prefatory Notes, and Part VI.: Kyrenia District.
 Norfolk Antiquarian Miscellany, Second Series, Part II., 7/6.
 Obsequiale; or, the Rites to be observed at the Burial of the Dead. Arranged by the Rev. W. L. Hayward, 3/6 net.
 Reproductions from Illuminated Manuscripts in the British Museum, Series III., 5/ 50 plates. For notice of the Second Series see *Athen.*, Aug. 24, 1907, p. 218.
 Ruskin (J.), *The Laws of Fesole*, 5/ net. A treatise on the elementary principles and practice of drawing and painting as determined by the Tuscan masters.

Poetry and Drama.

- Book of Elizabethan Verse, 6/ net. Edited by W. S. Braithwaite.
 Burrow (C. Kennett), *London Dead, and other Verses*, 1/ net. Many of these verses are reprinted from various papers.
 Gibb (E. J. W.), *A History of Ottoman Poetry*, Vol. V., 15/ net. Edited by Prof. E. G. Browne.
 Hobart (Marie E. J.), *The Vision of St. Agnes' Eve*, 4/6 net. A mystery play.
 Hundred Great Poems, 1 dol. 25. Selected and annotated by R. J. Cross.
 Mann (K.), *Stray Stanzas*, 2/6 net.
 Monro (Harold), *Judas*. The author has endeavoured to see as Judas saw, to understand as he understood.
 Old English Plays: Every Man in his Humour, by Ben Jonson; The Maid's Tragedy, by Beaumont and Fletcher, 6d. net each. Edited with Introduction and notes by F. J. Cox.
 Pearl, an Anonymous English Poem of the Fourteenth Century. Rendered in prose by C. G. Osgood.
 Tennyson Poems, Vol. II., 4/ net. Edited by the present Lord Tennyson in the Eversley Series.

Music.

- Wallace (W.), *The Threshold of Music*, 5/ net. An inquiry into the development of the musical sense.

Bibliography.

- Catalogue of Early-Printed and other Interesting Books, Manuscripts, &c. Offered for sale by J. & J. Leighton. Part XIII. Cal.-Chr. 2/
 Hazlitt (W. C.), *A Roll of Honour*, 21/. A calendar of the names of over 17,000 men and women who throughout the British Isles, and in our early colonies, collected MSS. and printed books from the fourteenth to the nineteenth century.
 Library, January, 3/ net.

Philosophy.

- Hall (H. Fielding), *The Inward Light*, 10/ net. The clue to the title is given in the following quotation: "What is Self?" "It is the Man-Soul made of Understanding between the Breaths; the Inward Light within the Heart. He becometh an Understanding Dream and fareth beyond this World."
 Woolnough (G.), *Kosmos; or, Philosophic Studies for Lectures and Private Use on Order and Correlations in Nature, Mind, Art, and Theism*, 6/.

Political Economy.

- Arnold-Forster (Rt. Hon. H. O.), *English Socialism of Today*, 2/6 net. An examination of its teaching and its aims.
 Bogart (E. L.), *An Economic History of the United States*, 9/ net.
 Knoop (D.), *American Business Enterprise*, 1/6 net. A Report on the results of a tour in the United States in 1906-7. No. VIII. in the Economic Series of the University of Manchester.

History and Biography.

- Anderson (J. H.), *Précis of Great Campaigns, 1798-1815*, 10/6 net. With maps and plans.
 Bolgne (Comtesse de), *Memoirs*, Vol. III., 10/ net. Edited from the original MS. by M. Charles Nicoud, with frontispiece. For notice of the French original of this volume see *Athen.*, Dec. 7, 1907, p. 727.
 Cooper (Rev. A.), *James Anthony Froude*, 6d. A lecture delivered at the Richmond Athenæum, Surrey, on November 18th last.
 Dod's Peerage, Baronetage, and Knightage for 1908, 10/6 net. Includes all the titled classes.
 English Historical Review, January, 5/
 Family Chronicle, derived from Notes and Letters selected by Barbara, the Hon. Lady Grey, 12/ net. Edited by Gertrude Lyster.
 Feet of Fines for Essex, Part VIII. Edited by R. E. G. Kirk.
 Marble (A. R.), *Heralds of American Literature*, 6/6 net. A group of patriot writers of the Revolutionary and National periods.
 Mathews (T.), *The O'Neills of Ulster, their History and Genealogy*, 3 vols., 35/ net.
 Pascoe (C. E.), No. 10, Downing Street, Whitehall, 21/ net. Deals with its history and associations, and has illustrations in colour and other sketches.
 Powell (Rev. A. H.), *The Ancient Borough of Bridgwater in the County of Somerset; Bridgwater in the Later Days*, 2 vols., with map and illustrations.
 Redlich (G.), *The Procedure of the House of Commons*, 3 vols., 31/6 net. A study of its history and present form, translated by A. Ernest Steinthal. With Introduction and a supplementary chapter by Sir Courtenay Ilbert.
 Some Special Studies in Genealogy, 2/6 net. Contains (1) American Emigrants, by G. Fothergill; (2) The Quaker Records, by J. Newman; and (3) The Genealogy of the Williams (H. Noel), A Princess of Intrigue: Anne Geneviève de Bourbon, Duchesse de Longueville, and her Times, 2 vols., 24/ net. With 2 photogravure frontispieces and 32 illustrations.

Wolff (Sir Henry Drummond), *Rambling Recollections*, 2 vols., 30/ net.
Wyndham (Rt. Hon. G.), Sir Walter Scott, 1/ net. A speech to the Edinburgh Walter Scott Club, at their fourteenth annual dinner on November 29th last.

Geography and Travel.

Doughty (C. M.), *Wanderings in Arabia*, 2 vols., 16/ net. With photographic portrait and map, also Introduction by Edward Garnett.
Gray (G.), *Sandwich, the Story of a Famous Kentish Port*, 2/6 net. No. 63 of the *Homeland Handbooks*.
Harrison (F.), *My Alpine Jubilee, 1851-1907*, 3/6 net. An account of the author's mountaineering experiences.
Platt (D. Fellowes), *Through Italy with Car and Camera*, 2/ net.
Seitz (Don. C.), *Discoveries in Everyday Europe*, 3/6 net. Six Weeks and the Mediterranean, by "Passenger," 1/ net, with illustrations and charts.

Sports and Pastimes.

Lisle (H. de B. de), *Polo in India*, 15/ net.

Folk-lore.

Spence (L.), *The Mythologies of Ancient Mexico and Peru*, 1/ net. In *Religions Ancient and Modern*.

Philology.

Drake (A. E.), *Discoveries in Hebrew, Gaelic, Gothic, and other Caucasian Languages*, 25/ net.
Pitman's *International Mercantile Letters: English-German*, 2/6 net.
Wright (J. and E. M.), *Old English Grammar*, 6/ net. In the *Students' Series of Historical and Comparative Grammars*.

School-Books.

Balzac (H. de), *Eugénie Grandet*, 2/6 net. Edited by H. E. Berthon in the *Oxford Higher French Series*.
Briggs (W.), *Elementary Science for the Certificate Examinations: Introductory Section*, 2/6 net.
Croker (J. W.), *Stories selected from the History of England, from the Conquest to the Revolution*, 2/ net. New Edition, with 24 illustrations.
French Song and Verse for Children, 1/6. Edited by Helen Terry, with Introduction by P. A. Barnett, and illustrations by P. Tempestini.
Sand (G.), *La Mare au Diable*, 1/6. With biography, footnotes, and exercises by W. G. Hartog. In *Murray's French Texts*.
Scott (Sir W.), *The Heart of Midlothian*, 2/ net. With Introduction and notes by J. Harold Boardman.
Siepmann (O.), *A Short French Grammar*, 2/6. Comprising essentials of accent and syntax, with a chapter on French sounds, lists of words for practice in pronunciation and spelling, &c.
Today in Greater Britain, 1/ net. Vol. I. of the *Citizen Books*, edited by W. Beach Thomas.
Topffer (R.), *La Bibliothèque de mon Oncle*, 6d. In *Siepmann's French Series for Rapid Reading*.

Science.

Brockbank (E. M.), *Life Insurance and General Practice*, 7/6 net. One of the *Oxford Medical Publications*.
Byers (M. L.), *Economics of Railway Operation*, 21/ net.
Campbell (N. R.), *Modern Electrical Theory*, 7/6 net. In the *Cambridge Physical Series*.
Dwight (T.), *A Clinical Atlas, Variations of the Bones of the Hands and Feet*, 21/ net.
Francis (F.) and Fortescue-Brickdale (J. M.), *The Chemical Basis of Pharmacology*, 14/ net. An introduction to pharmacodynamics based on the study of the carbon compounds.
Gallatly (W.), *The Nine Point Circle*, 1/ net. With notes on (1) Simson's Line, (2) The Radical Axis, (3) The Quadrilateral.
Goldingham (A. H.), *The Gas Engine in Principle and Practice*, 6/6 net.
Hague (A.), *Pumping Engines for Water Works*, 21/ net.
Heath (F. G.), *Our British Trees and How to Know Them*, 10/ net.
Karapetoff (V.), *Experimental Electrical Engineering*, 25/6 net.
Kennel Encyclopedia, Vol. II. Part 3, 5/ net. Edited by J. Sidney Turner.
Laxton's Builders' Price-Book for 1908, 4/ net.
Parker Mills Directory, 1908, 2/6 net.
Parker (W. N.), *Comparative Anatomy of Vertebrates*, 16/ net. Adapted from the German of Dr. R. Wiedersheim, with 372 figures and a bibliography. Third Edition.
Pattin (Dr. H. C.), *The Ritual of Temperance and Bodily Cleanliness*, 1/ net.
Pearson (R. Hooper), *The Book of Garden Pests*, 2/6 net. In *Handbooks of Practical Gardening*.
Rainbow (W. J.), *A Guide to the Study of Australian Butterflies*, 3/6 net.
Rogers (L.), *Fever in the Tropics*, 30/ net. Another of the *Oxford Medical Publications*.
Science Physics Papers, 2/6. The questions set at the Intermediate Science Examination of the University of London from 1880 to 1907. One of the *University Tutorial Series*.
Seaver (E. P.), *Mathematical Handbook*, 10/6 net.
Standard Handbook for Electrical Engineers, 17/ net. Written by a staff of specialists.
Symons's Meteorological Magazine, January, 1d.
Wrench (G. T.), *Rotunda Midwifery for Nurses and Midwives*, 6/ net. A third volume of the *Oxford Medical Publications*.
Young (Major H. P.), *Hints on Horses, with Short Notes on Camels and Pack Animals*, 1/ net. Contains also a few suggestions on the training of polo ponies and players, and gymkhana training and racing. Fourth Edition.
Zeidler (J.) and Lustgarten (J.), *Electric Arc Lamps, their Principles, Construction and Working*, 5/ net.

Fiction.

Charles (E.), *Keys to the Dood Mystery*, 1/ net. Illustrated by E. Coffin.
Courlander (A.), *Eve's Apple*, 6/ net.
Darce (M.), *The Porters of Woodthorpe*, 6/ net. The theatrical experience which the author has gained has been used in this novel.
Dickens (C.), *Edwin Drood and Master Humphrey's Clock; Reprinted Pieces, Sunday under Three Heads, &c.*, 2 vols., 10/6 net each. National Edition.

Donovan (D.), *The Sin of Preaching Jim*, 6/ net. A romance founded on fact.

Dumas (A.), *The Crimes of the Marquise de Brinvilliers and Others*, 6/ net. With an Introduction by R. S. Garnett and 8 illustrations.

Fisher (A. O.), *Withyford*, 6/ net. An Exmoor story, with frontispiece by G. D. Armour, and 5 illustrations by R. H. Buxton.

Ford (S.), *Shorty McCabe*, 6/ net. Illustrated by F. V. Wilson.

Glazier (K. B.), *Tales from the Derbyshire Hills*, 1/6 net.

Hunter (C. B.), *The Elopement of Maharani*, 6/ net. A glimpse of the purdah side of India as it is now.

Jacob (V.), *The History of Aythan Waring*, 6/ net.

Kipling (R.), *The Second Jungle Book*, 5/ net. Pocket Edition.

Koebel (W. H.), *The Anchorage*, 6/ net. The story of a New Zealand sheep farm.

Lang (L. L.), *The Imbeciles*, 6/ net.

Maclaren (Ian), *Graham of Claverhouse*, 6/ net.

Mann (M. E.), *A Sheaf of Corn*, 6/ net. A book of short stories.

Murray (D. C.), *Demos Awakes*, 6/ net.

Orezy (Baroness), *Bean Brocade*, 6/ net.

Phillipotts (E.), *The Mother*, 6/ net. A story of Dartmoor life, illustrated by Gunning King.

Randall (F. J.), *Love and the Ironmonger*, 6/ net. A tale of Upper Thames Street.

Reid (Christian), *Princess Nadine*, 6/ net.

Royle (E. M.) and Faversham (J. O.), *A White Man (The Squaw Man)*, 6/ net. Founded on the play noticed last week.

Shore (W. Teignmouth), *The Pest*, 6/ net.

Vaile (P. A.), *Woman the Adorer*, 2/6 net. Contains recollections and reflections of Major Hilton Cairnsforth as related by him to the author.

Yorke (Curtis), *Their Marriage*, 6/ net. With coloured frontispiece by E. F. Sherie.

General Literature.

Adcock (A. St. John), *The World that Never Was*, 6/ net. A London fantasy, illustrated by Tom Browne.

Anti-Suffragette-itis, by the Sisters Grace and Peace, 1/ net.

Bourne's Insurance Directory, 1908, 5/ net. Edited by F. Harcourt Kitchin.

British Imperial Calendar, and Civil Service List for 1908, 5/ net.

Imperial Review, No. 43, 9d. Published at Melbourne.

Independent Labour Party Year-Book for 1908, 1d. A guide to the Socialist and Labour movement. A reference book of facts, political, industrial, and social.

McDonnell (M. F. J.), *Ireland and the Home Rule Movement*, 1/ net. With Preface by John Redmond, M.P.

Phillips Exeter Academy, U.S., Bulletin, December.

Royal Navy List and Naval Record, January, 10/ net.

Scott-James (R. A.), *Modernism and Romance*, 7/6 net.

Smithsonian Institution Report for the Year ending June 30, 1907.

Vacaresco (H.), *The Queen's Friend*. A picture of Court life from the inside.

Pamphlets.

Call of the Church to Laymen, by the Bishop of Stepney.

The Bishop of Perth, Western Australia, and others, 2d. Problems for consideration at the Pan-Anglican Congress.

Congress of Archeological Societies in Union with the Society of Antiquaries of London, July 3, 1907. Report.

Cripps (A. Redgrave), *Freewill, and Modern Scientific Conceptions*, 3d. Reprinted from *The Westminster Review*.

Muggeridge (H. T.), *The Labour Pilgrim's Progress*, 3d.

FOREIGN.

Fine Art and Archeology.

Endel (P.), *Trucs et Truqueurs*, 6 fr.

Fossa (F. de), *Le Château historique de Vincennes à travers les Ages*, Vol. I., 25 fr.

Sjöberg (N.), *Svenska Porträtt i offentlig Samlingar*, Vols. I. and II., 15 kr. each. Vol. I. describes and illustrates the portraits at the royal castle of Drottningholm, and Vol. II. those at Gripsholm.

Philosophy.

Bréhier (É.), *Les Idées philosophiques et religieuses de Philon d'Alexandrie*, 7 fr. 50.

History and Biography.

Bonnefons (A.), *La Chute de la République de Venise*, 1780-97, 5 fr.

Davidsohn (R.), *Forschungen zur Geschichte von Florenz*, Vol. IV. 13 and 14. Jahrhundert, 15m.; *Geschichte von Florenz*, Vol. II. Part I. Stauffische Kämpfe, 13m.

Faure (M.), *Pour la Terre Natale*, 5 fr.

Masson (F.), *Le Sacre et le Couronnement de Napoléon*, 7 fr. 50.

Matter (P.), *Bismarck et son Temps: Vol. III. 1870-98*, 10 fr.

Pappadopoulos (J. B.), *Théodore II. Lascaris, Empereur de Nicée*, 4 fr.

Slovak (A.), *La Bataille d'Austerlitz, Documents inédits sur la Campagne de 1805*, Traduction de L. Leroy, 3 fr. 50.

Tiersot (J.), *Les Fêtes et les Chants de la Révolution française*, 3 fr. 50.

Science.

Félice (R. de), *La Basse-Normandie: Étude de Géographie régionale*, 12 fr.

Revue des Études ethnographiques et sociologiques, No. I., 22 fr. yearly.

Fiction.

Bazan (N.), *Le double Visage*, 3 fr. 50.

Boyleve (R.), *Mon Amour*, 3 fr. 50.

Salle (L. de la), *Le Réactionnaire*, 3 fr. 50.

General Literature.

Bonnal (Général H.), *La première Bataille, le Service de deux Ans*, 3 fr. 50.

The Second Series of Questions militaires d'Actualité.

Duruy (Capitaine V.), *L'Éducation du Soldat: quelques Moyens pratiques*, 2 fr.

Pédoys (Général), *L'Armée évolue: Part I. Discipline, Antimilitarisme, Antipatriotisme*.

Revue germanique, Janvier-Février, 4 fr.

Skirin, Part III., 1907.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

IN *The Cornhill Magazine* for February, Mr. A. C. Benson treats of 'The Dramatic Sense.' The Right Hon. G. W. E. Russell, in the light of Queen Victoria's letters, writes on 'The Queen and the Whigs.' 'The All-Red Route' is discussed by the Hon. W. P. Reeves, and 'The Late American Crisis,' by Mr. Hartley Withers; while 'The Book on the Table,' introduced by Miss Virginia Stephen, is 'The Memoirs of Sarah Bernhardt.' In 'Fishermen's Sorrows' Mr. F. G. Aflalo sets forth several problems of the sea. Mr. A. W. Pollard contributes an interesting account of 'Indexes'; while 'A Straggler from a Forgotten Fight,' of which Mr. John Barnett tells, is the old Impregnable, which took part in the bombardment of Algiers. Poetry is represented by Mr. Alfred Noyes, 'The Lights of Home.'

TO the February number of *The International* Mr. L. G. Chiozza-Money, M.P., will contribute an article containing some remarkable statistics on the state of unemployment in England; while M. Émile Vandervelde will discuss the question of the Belgian Parliament and Congo annexation. The results of the first year's working of the Law of Separation between Church and State in France will be dealt with by the Abbé Paul Maudet; and M. George Khroustaleff, ex-President of the Council of Labour Members of the Duma, will write on the causes of the comparative failure of Russian revolutionary movements up to the present. But perhaps the most conspicuous feature of the number will be a symposium of the opinions of prominent European and American sociologists on the possible developments of the Science of Sociology. The editor's leading article will likewise be on the subject of Social Science.

'A HISTORY OF THE VOLUNTEER FORCES,' treated historically from the earliest times to the year 1859, and tracing the connexion both with the army and with the old "constitutional force," has been in preparation for some years by Capt. Cecil Sebag-Montefiore, and is to be published this spring by Messrs. Constable & Co.

MISS EDITH SICHEL's new volume, complementary to 'Catherine dei Medici and the French Reformation,' which was published by the same firm in 1904, is now in the press, and will be issued shortly by the same firm. It is entitled 'The Later Years of Catherine dei Medici,' and will deal with the troublous period from the Massacre of St. Bartholomew's Eve to the murder of Henri III.

MESSRS. MACMILLAN & Co. will publish next week Mr. Putnam Weale's new work on 'The Coming Struggle in Eastern Asia.' It forms the fourth of the author's series of political treatises, and contains a careful revaluation of the old forces in the Far Eastern situation as they displayed themselves during the first half of 1907, when Mr. Weale again travelled over the countries concerned. Other publications

of the week by the same firm will be the second edition of Lord Dunraven's 'Self-Instruction in the Theory and Practice of Navigation,' which, having been revised and considerably enlarged, now occupies three volumes; and Canon Hensley Henson's volume of sermons and essays on the history and constitution of the National Church, to which Dr. Llewelyn Davies contributes an Introduction.

EARLY in February the same firm will publish 'Confessio Medici,' by the author of 'The Young People,' a volume of essays which, while especially addressed to the young man who intends to follow the profession of medicine, claims to be acceptable to a wider public. The author says of his book:—

"Here is no confession of sins and errors, no disclosure of secrets, no mention of names, no memory of offences, no airs of penitence.... I only want to confess what I have learned, so far as I have come, from my life, so far as it has gone."

THE death is announced at New York, in his seventy-fourth year, of Mr. Edmund Clarence Stedman, poet and critic, who was first a journalist and magazine writer, and from 1869 to 1900 had a seat in the New York Stock Exchange. He is best known in England by his excellent critical work, reprinted from *Scribner's Magazine*, on 'Victorian Poets' (1875), reproduced in London in 1876: this was followed ten years later by a similar work on the 'Poets of America.' Along with T. B. Aldrich, he edited 'Comeos from the Poems of Walter Savage Landor'; with Ellen M. Hutchinson, 'A Library of American Literature,' in 11 volumes; and with Prof. Woodberry, 'The Works of Edgar Allan Poe,' in ten volumes. He also compiled a 'Victorian Anthology' (1895) and 'An American Anthology' (1900), and was author of a work on 'The Nature and Elements of Poetry.' His own poems fill about a dozen volumes. He delivered the initiatory course of lectures of the Turnbull Chair of Poetry, Johns Hopkins University, and succeeded Lowell as President of the American Copyright League.

DR. HOLLAND ROSE, in collaboration with Mr. A. M. Broadley, joint author of 'Napoleon and the Invasion of England,' will publish with Mr. John Lane in the autumn 'Dumouriez, and the Defence of England against Napoleon.' The book will include a multitude of illustrations, and several unpublished documents, including the schemes of defence devised by Dumouriez in his holograph copy, and by the Duke of York in 1803. 'Napoleon and the Invasion of England' is about to go into a second edition.

MR. RUDYARD KIPLING has consented to preside at the dinner in celebration of the 118th anniversary of the Royal Literary Fund, to be held in the Whitehall Rooms, Hôtel Métropole, on Thursday, May 21st next.

MR. H. A. EVANS writes from Yarnton:—

"In connexion with your reviewer's remarks on Thomas Jenkins ('Shakespeare's Warwickshire Contemporaries,' p. 37, Jan. 11th), it is perhaps worth while to note that Hugh Evans, M.A. of Brasenose,

was vicar of Yarnton, a village between Woodstock and Oxford, from 1579 to 1618, and that he kept a school at the vicarage house."

THE death of Thomas Day Seymour, whose book on Homeric life we recently reviewed, "brings," says Prof. Goodwin in the *New York Nation*,

"sadness to the hearts of all classical scholars in the land. During the twenty-seven years in which he nobly represented Greek letters at Yale he made himself familiarly known to every school and college in which Greek was studied. His sound scholarship, which was conspicuous in all that he said or wrote, and his absolute freedom from display of doubtful erudition, gained him universal respect."

MR. A. G. BRADLEY's new volume of Canadian history, called 'The Making of Canada,' deals with the little-known period from 1763 to 1814, and forms a sequel to the same author's popular work on the Wolfe and Montcalm struggle, entitled 'The Fight with France for North America.' The present work, which shows how Canada evaded the threatened fate of becoming "the fourteenth State of the Union," will be published by Messrs. Constable & Co.

THE first general meeting of the Dante Society of Ireland was held at Lincoln Chambers, Dublin, on Monday last. The Society, which resembles the parent society in London in its objects and scope, already has a membership of 100. The Hon. Secretaries are Mrs. James Duncan and Mr. Herbert Wood.

GEHEIME JUSTIZRAT FELIX STOERK, whose death in his fifty-seventh year is announced from Greifswald, was Professor of Law at that University, and author of a number of legal works, among them 'Handbuch des Völkerrechts,' 'Methodik des öffentlichen Rechts,' and 'Archiv für öffentliches Recht.'

THE death, at the age of sixty-one, is reported from Vienna of the distinguished journalist Dr. Eduard Bacher, editor and part proprietor of the *Neue Freie Presse*. He was originally a parliamentary reporter on the paper, but his remarkable gifts soon won recognition from those in authority, and he rapidly advanced in his profession. His leading articles made him an authority in political circles.

HOLGER DRACHMANN is to be buried at Skagen, the fishing village that often figures in his poetry and prose. Here the ashes will be placed in a sandhill facing the North Sea. The cremation took place in Copenhagen, and the urn was carried with the escort of a torchlight procession to the steamer. The poet left several completed MSS., viz., some plays and a novel.

WE note the publication of the following Parliamentary Papers likely to be of interest to some of our readers: Board of Education, Building Regulations for Secondary Schools and Pupil-Teacher Centres, being principles to be observed in designing buildings, rules as to construction, &c. (2d.); and Special Reports on Educational Subjects: Vol. 19, The

Domestic Training of Girls in Germany and Austria (7½d.).

SCIENCE

RESEARCH NOTES.

IN the December number of *The Philosophical Magazine* Dr. J. A. Fleming gives a detailed account of some experiments made by him at University College, London, with what he calls "closed-circuit antennae for high-frequency closed-circuit wireless telegraphy." The apparatus employed by him seems to have been a few turns of insulated stranded wire wound round a square frame of 8 ft. diameter. One of these coils was made the seat of continuous or undamped oscillations by means of a Poulsen arc, while its fellow was placed at a distance and received the signals by the aid of Dr. Fleming's oscillation valve or glow-lamp detector. Later, the experimenter saw reason to discard the Poulsen arc, and to use the ordinary spark-gap and a high-tension transformer as the means of exciting the oscillations. The result proved that the signals from such a transmitter could be received in a similar circuit when syntonized, without using any high antennae and without interruption to telephonic circuits in the neighbourhood, while the receiving circuit was not impressed by messages sent from the high antennae generally used in wireless telegraphy. The drawback seems to be that the effect falls off rapidly with the distance; but further experiments on the subject are promised. It was also found that the best position for the transmitter was the horizontal one, the square employed being fixed at not more than 8 ft. from the ground. Considerable space would therefore be required for experiments on a large scale, and they would probably prove an objection to the use of the apparatus in cities.

Facts are constantly coming to light which show that the possibilities of uranium as a source of high radio-activity are by no means exhausted. Prof. V. F. Hess, writing in the *Berichte* of the Vienna Academy of Sciences last year, asserted, in continuation of the previous observations of Dr. Moore and Dr. Schlundt, that uranium X gives Alpha as well as Beta rays, although this does not seem to have been noted by Prof. Rutherford in his 'Radio-active Transformations.' Prof. Hess also asserted (see *Science Abstracts*, Dec. 30th, 1907) that these Alpha rays had a range of only 1·07 cm. in air—the smallest, in fact, of any Alpha rays known. Prof. Levin, on the other hand, as the result of experiments made in the Cavendish Laboratory, and announced in the *Physikalische Zeitschrift*, will have it that uranium X gives out an absorbable radiation which is not an Alpha ray. It would, indeed, be singular if the result of these experiments were to show that uranium, like the other highly radio-active substances thorium, radium, and actinium, produces an emanation—a theory which was announced some years ago in France, and received with great scorn by some Cambridge physicists. In this connexion may be mentioned a recent article by Prof. G. A. Blanc in the *Nuovo Cimento*, in which he points out that thorium hydrate can be precipitated from thorium nitrate by an excess of ammonia, and, after being dried, powdered, and left to rest for six weeks, will exhibit the main radio-active phenomena, such as emanation, ionization of gases, and induced radio-activity. As he calculates the cost of the 10 grammes required at three shillings only, this would seem

to put the possibility of experimenting with radio-active phenomena within the reach of everybody.

The result of an inquiry into the radio-activity of substances other than the highly radio-active group is given by Prof. H. Greinacher in the *Annalen der Physik*, and summarized in the before-quoted number of *Science Abstracts*. Prof. Greinacher's experiments were directed to ascertaining whether simple metals, like zinc, cadmium, mercury, and bismuth, and salts like the sulphates of zinc, cadmium, and magnesium, and the nitrates of uranium and lead, exhibited any trace of remaining at a higher temperature than their surroundings. For this purpose he enclosed a specimen of each in a vacuum-jacketed vessel packed in ice, and left it there for some hours, the temperature being taken by a thermo-electric junction and a galvanometer. Apparently the existence of a slightly higher temperature was established, but this was very much less than that observable with radium, and was inferior to the hundredth of 1° C. Crystalline nitrate of lead, indeed, presented the anomalous phenomenon of a fall of temperature below that of its surroundings, amounting to some hundredths of a degree. These experiments are interesting, but the differences observable were evidently very small, and it would be unwise to accept them at present as a further proof of the radio-activity of ordinary materials.

An interesting experiment in magnetism has been made by Prof. L. Donati, and is recorded in a recent number of the journal *Elettrocista*. He used a cylindrical bundle of iron wire 8 inches long, and with a sectional area of 50 sq. cm. Ten cm. of one end of this was surrounded by a magnetizing coil of 400 turns of wire, fed by a three-phase current from the central supply. He then calculated the lag of phase at different points of the core, and derived from it the velocity of what he calls the "wave of magnetization" along the wires. This he declares to be at the rate of a thousand metres per second, which may be compared with the 300,000 kilometres per second for the propagation of light.

It may be remembered that Dr. d'Arsonval some years ago announced that the therapeutic use of the high-frequency current would reduce the hardening of the arteries hitherto considered inseparable from old age, and the use of "d'Arsonvalization," as it has been called, for this purpose, has consequently passed into medical practice. MM. J. Bergonié, A. Broca, and G. Ferrié have now published in the *Comptes Rendus* of the Académie des Sciences and elsewhere a long series of experiments that they have made with an apparatus more powerful than any yet employed, and giving in an auto-conduction solenoid 10 to 15 wave-trains per second, the maximum intensity of each wave-train being about 500 amperes. Of 39 measurements taken with this, they found that 21 gave no variation of arterial pressure, 10 an actual elevation, and only 4 a reduction. It does not seem to follow from this, however, that "d'Arsonvalization" is useless. That the living human body does not behave towards electricity like a metallic or other lifeless conductor is proved by the great disturbance produced in it by alternating currents of low frequency, while those of high frequency, such as are employed by Dr. d'Arsonval, pass through it unnoticed. Moreover, the high-frequency treatment may be supposed to act by stimulating the trophic or repairing cells to a greater osmotic action, or exchange of their contents with the surrounding medium. But the direction of osmosis through a semi-permeable medium changes

with the direction of the stimulating current, and who shall say what this direction is for a rapidly changing current by the time it reaches the internal cell?

In the current number of the *Revue Générale des Sciences*—soon, by the way, to increase the amount of its subscription—is an article by M. Paul Meyer on the Mendelian law affecting the crossing of animals and the transmission of characteristics to their descendants. In the course of this, he rapidly runs through some of the experiments in the crossing of cereals pursued at the Cambridge experimental farm, and supplements them by instances taken from the Royal Agricultural Society's *Journal* and Messrs. Weatherby's 'Stud Book.' Generally, he shows that all the facts there given confirm the existence of marked races, that is to say, of those exhibiting several dominant characteristics, and that what he calls internal and little apparent characteristics, such as speed in race-horses, quality of meat, and of yield in milk or wool in stock, are transmissible, in accordance with the laws which also govern external characteristics, such as the colour of the coat or the existence or non-existence of horns. The article is very clearly written, and may be recommended as a popular résumé of an interesting subject. That it has more than mere scientific or technical importance is shown by Prof. Bottomley's experiments on the use of nitrogen-fixing bacteria in agriculture, to which it is hoped to return when they are published in scientific shape.

In the last-quoted review an extraordinary story is given from an American source that Prof. Wilder has succeeded in restoring to several Peruvian mummies something like the appearance they must have presented during life, by soaking them first in a solution of caustic potash and then in one of formaline. It is suggested that the same process should be tried upon some of the mummified remains of the Pharaohs now exhibited in the Cairo Museum and elsewhere. But, while the story lacks confirmation, and is not *prima facie* credible, it may be pointed out that such a proceeding—even if successful—would be of little benefit to science, and it is to be hoped that the mummies in question may be guarded against further profanation. F. L.

ANTHROPOLOGICAL NOTES.

THE *Gazette des Beaux-Arts* for December, 1907, contains a paper on the popular origins of art, read by M. E. Pottier, of the Institute, before the Academy of Inscriptions on November 15th. The author reviews the discoveries of prehistoric drawings in the caves of France and Spain communicated to the Academy during the last five years, and compares them with the rock-carvings of the Bushmen and the Australians. He interprets both prehistoric art and savage art, which deal mainly with representations of animals useful to the life of the community, as intended to secure by magic an abundant supply of game or other food. He assigns a similar utilitarian origin to the art of music, as having been first employed to direct the simultaneous actions of workers by a regular cadence. This is illustrated by a Greek terra-cotta of the sixth century A.D., where a party of four workmen are directed by a flute-player.

Folk-lore for December contains a paper on the principles of fasting by Dr. E. Westermarck. The author accepts the desire of having supernatural converse or acquiring supernatural powers as one of the objects of fasting, but adds some weight to the ideas that food may convey pollution and

be detrimental to sanctity, and that it is dangerous or improper for the worshipper to partake of food before the god has had his share. Of these he cites many instances from ancient and modern authorities.

Mr. Andrew Lang, in an interesting paper, draws attention to the resemblances between two stories of the disturbance of coffins in a vault, the one as published in 1860 by R. Dale Owen, and alleged to have taken place in 1844 at Ahrensburg, Isle of Oesel, in the Baltic; the other as published in 1833 by Sir J. E. Alexander, as having taken place at various times between 1812 and 1820 at the vault of the Chase family at Christchurch in Barbados.

Dr. H. F. Feilberg describes and figures an opening made in the outer wall of a house in West Jutland to allow of the passage of a coffin direct from that room to the street for the funeral procession to church, instead of taking it through the house door. The opening was immediately bricked up again. As it appears, however, to be arched over, it seems odd that so much pains should have been taken with a breach made for a temporary purpose.

Mr. A. R. Wright figures and describes a number of objects connected with the secret societies and beliefs of the tribes of Sierra Leone—a mask worn by the personator of the devil spirit of the Porro Society, a black female figure used by the Yassi Society to obtain magical information, a number of amulets, and other objects, including a farm devil worked in steatite, a material which the present natives do not know how to carve.

Mr. Northcote W. Thomas has compiled for the Joint Committee of the Royal Anthropological Institute and the Folk-lore Society a 'Bibliography of Anthropology and Folk-lore for 1906,' containing works published within the British Empire, and intended to be the first of an annual series. It is the continuation of the bibliography of folk-lore for 1905 compiled by the same indefatigable scholar for the Folk-lore Society, which was more than once referred to in *The Athenæum* as an excellent piece of work. The new list is, however, far more comprehensive than that pioneer publication, for it contains nearly twice the number of entries. The total entries for 1906 reach 779—all derived from works and periodicals issued in the British Empire during that year, with the exception of a few published in the English language in such non-European countries as China. No archaeological papers relating to periods later than the prehistoric are included; and in languages only the unwritten ones are noticed. An asterisk is used to mark works of special importance and articles of value contained in non-anthropological periodicals.

THE PITT RIVERS MUSEUM AT OXFORD.

St. Andrews, Jan. 21, 1908.

IN my brief account of the career of Mr. E. B. Tylor in 'Anthropological Essays' (the book presented to Mr. Tylor, and reviewed in *The Athenæum* on October 26th of last year) I find that I made an error. I attributed to the learned anthropologist the arrangement of the specimens in the Pitt Rivers Museum at Oxford, in ignorance of the fact that the work is that of Mr. Henry Balfour, the Keeper of the Museum. Permit me to restore the rose which I unwittingly abstracted from Mr. Balfour's chaplet, and to express my regret for the mistake. A. LANG.

SOCIETIES.

GEOLOGICAL.—Jan. 8.—Sir Archibald Geikie, President, in the chair.—Messrs. A. J. R. Atkin and G. C. Cossar were elected Fellows; and Dr. Feodor Chernyshev of St. Petersburg was elected a Foreign Correspondent.—Mr. R. H. Tiddeman and Dr. A. E. Salter were elected Auditors of the Society's accounts for the preceding year.—The following communications were read: 'Chronology of the Glacial Epoch in North America,' by Prof. G. F. Wright;—and 'On the Application of Quantitative Methods to the Study of the Structure and History of Rocks,' by Mr. H. Clifton Sorby.

ROYAL ASIATIC.—Jan. 14.—Sir Raymond West, Director, in the chair.—Mr. E. H. C. Walsh read a paper on 'The Coinage of Nepal,' which was illustrated by seven plates of the coins mentioned. The coinage of Nepal falls under three distinct periods. The first is the early coinage of the Licchavi and Thakuri dynasties, who in 635 A.D. were reigning contemporaneously, the former from their palace of Managriha, and the latter from a palace called Kailasakuta, at a common capital, which occupied the site of the present Kathmandu or in its immediate neighbourhood—the former reigning over the eastern portion of the country, and the latter over the western. Mr. Walsh agreed with Prof. Rapson that this early coinage was derived from that of the Kushanas, while the seated figure on some of the coins, and the form of the vase of flowers on the later "Pasupati" coins, show a close resemblance to those of the Guptas. The coins of this dynasty, reproduced or imitated, appear to have remained the only currency of the country until the commencement of the silver coinage of the Malla kings under Jaya Mahendra Malla, who obtained permission from the Emperor of Delhi to issue a silver coinage in 1566 A.D., and who took as his standard a coin called a mohar, one-half the standard of weight and value of the Indian sicca rupee. Mr. Walsh pointed out that Mahendra Malla was able to institute a silver coinage because he made a treaty with Tibet by which he supplied the coinage of that country, obtaining from Tibet the silver for the purpose, and also using it for the currency of his own country. The earliest specimens of this coinage, however, do not date further back than 1631 A.D., and it is difficult to account for the disappearance both in Nepal and Tibet of the coins between 1566 and 1631. The Malla kings also coined fractional parts of the mohar—a half, quarter, eighth, sixteenth, and thirty-second. Only one Malla king, Jaya Prakasa Malla in 1753, coined gold. He took as his gold standard an ashrafi of the same weight and design as his mohar, and subdivided it into similar fractional coins. The characteristic of the Malla coinage is the variety and elaborateness of its designs, many of which are very artistic. The third period of the Nepal coinage is that of the Gorkhas, which dates from the conquest of the country by Prithvi Narayan in 1768, and continues to the present time. The Gorkhas maintained the same system of coinage, but have adhered to one standard design for their mohars (developed from that of some of the Malla kings), and continued their designs for the fractional coins. The Gorkha rulers have also struck a gold coinage, and it is in their double ashrafis that they have adopted original designs. Both the Malla and Gorkha rulers frequently struck coins bearing the names of their consorts, generally conjointly with their own names, but sometimes separately. The coins of the Malla period were illustrated by five plates showing seventy specimens, most of which have not previously been figured. The types of the Gorkha coinage were also illustrated. The coins of the early period have been described by Sir A. Cunningham, Prof. Bendall, Mr. V. Smith, Dr. Hoernle, and Prof. Rapson; but for those of the Malla kings and the present Gorkha dynasty reference has hitherto had to be made to Marsden's 'Numismata Orientalia,' as the coins of Nepal in the British Museum have not yet been catalogued. Mr. Walsh thanked the authorities of the British Museum for allowing him to have casts of the coins of the early dynasties, of 15 of those of the Mallas, and of the examples given of the coins of the present Gorkha dynasty; and also Dr. Hoernle for letting him take a cast of a unique square "nisar" coin of Pratapa Malla of 1661. The other 55 Malla coins illustrated were from

Mr. Walsh's own collection.—A discussion followed, in which Prof. Rapson, Dr. Hoernle, Dr. Grierson, and Mr. Lane Fox-Pitt took part.

SOCIETY OF ANTIQUARIES.—Jan. 16.—Sir Richard Holmes, V.P., in the chair.—Mr. T. S. Bush read a paper giving a brief summary of explorations carried out during the last three years at the north end of Lansdown, about four miles from Bath. He first explained what led to these explorations, viz., workmen in digging a trench met with some Roman coins, fragments of pottery, and bones. In June, 1905, two experimental trenches were cut. The result proving satisfactory, operations have since been continued at intervals. The field is triangular, enclosing an area of about seven acres. To the west the ground is level; on the other two sides it slopes off sharply into the valley. With the exception of some low banks in the middle of the field, forming irregular enclosures, and others on the north and south sides, the ground is flat, sloping slightly to the south. When the banks were cut through in several places, they were seen to be made up of either thin stones laid flat or of rubble. There being nothing on the surface to indicate anything below, trenches were cut haphazard, usually 1½ ft. wide and down to the loose rock overlying the solid rock, rarely exceeding 1½ ft., in many places of the field much less. Parts of the foundations of six buildings have been discovered. It is presumed that the walls were of stone, there being plenty close at hand, and quantities of stones were found spread over the ground alongside the walls, as if they had been thrown down. The floors of some of the rooms were evidently of Pennant stone, the roofs were probably of stone tiles, as a few broken ones, pierced with a hole for a nail, have been found. Some bases and capitals of pilasters, and other worked stones, have been met with, which shows that the buildings were fairly important. Near the east end of the field is a mound much reduced in size, built up of thin stones laid on the flat. Just below the surface are a wall and part of the cross walls. To the south of this a trench had been cut through the rock about 6 ft. deep, extending to the brow 7 ft. wide at top, and 3 ft. at bottom. To the north was a similar trench about 44 ft. long. At 2 ft. 8 in. from the surface was a bed of burnt material, 6 in. to 8 in. thick, 5 ft. to 3½ ft. wide. Above this were two Roman coins, bronze fibulae, a small finger-ring, &c.; and below it animal bones (*Bos longifrons*, &c.), and fragments of pre-Roman pottery. At the west end of the field several trenches were cut to the boundary wall. In each case it was seen to have been built on a bank of thin stones laid flat. About 6 ft. of this wall were pulled down, and a cutting made through the bank, when it was found that the bank had been built on the foundation of a building which extended from this field into the next. In the bank were three Roman coins. Amongst the relics unearthed during the three years' work were—of bronze a mosaic brooch, fibulae, armlets, finger-rings, tweezers, spoon, &c.; of iron, a fibula, knives, keys, hobnails, parts of shoes for horses, ponies, and bullocks, an axe, part of currency bar, &c.; of sundries a great variety—bits of glass, bone pins, flint scrapers, spindle whorls, rubbers, whetstones, querns, lead and iron ore, and a quantity of pottery, including some stamped Samian. The coins included one rude British and 234 Roman, the latter covering a period of about 270 years, from Antoninus Pius to the beginning of the fifth century. Four stone (oolite) coffins, hewn out of the solid, were discovered. Two contained female skeletons, and two male. They lay E. and W., head to W.; N.W. to S.E., head N.W.; E. and W., head to E.; and N. and S., head to N. There were also two skeletons without coffins: one, a man, lying on his side, N. and S., head to N., facing E.; the other, an old woman, buried face downwards, the head protected by stone forming an arch over it; she lay E. and W., head to W. Other human skulls and bones were met with, placed in a heap. Mr. Bush stated that the work throughout had been under the supervision of Mr. Gerald Grey and himself; the Rev. H. H. Winwood had rendered valuable assistance; the Rev. W. T. Blathwayt, of Durham Park, the owner of the field as well as of the greater part of the Down, had not only readily given permission for the explorations, but had also left in Mr. Bush's hands the arrangement of the relics. These have been

placed in the museum of the Literary Institution, Bath. Mr. Bush exhibited some samples of pottery of an unusual character, several flat circular stones worked in oolite, and a quantity of white lias moulds of various forms.

Prof. F. Haverfield suggested, as a working hypothesis, that the Little Down site was occupied shortly before the Roman period, and that the occupants practised metal working. Two of the fibulae, the silver British coin, and (if correctly identified) the piece of currency bar of iron, belong to their time; the pieces of crude copper, iron slag, and lead indicate metallurgy; and the moulds in white local lias may well both be ascribed to the suggested date and be taken as evidence of metal industry. These moulds are remarkable, and almost unique. The only parallels known to him are the moulds for bronze ornamented strainers, jugs, and saucepans which have been found in Egypt, and are ascribed by Schreiber to the Græco-Alexandrian artists. But these Egyptian pieces are more classical in detail. The Little Down moulds, intended apparently for the handles of *patera* or mirrors and for small ornaments, are ruder, and the treatment of the bird's head on the "attachments" of the handles shows much the same "degradation" of design as appears on many British coins. Prof. Haverfield, however, had never seen vessels actually corresponding to these moulds, and the ribbing of the handles could be paralleled only from Roman glass jugs used in this country. The painted pottery found on the site has also occurred at Silchester; it has apparently affinities with Gaulish and other continental Celtic pottery.

Mr. W. H. St. John Hope stated that several specimens of the turned disks of oolite had been found at Silchester about the basilica and forum in 1892, and were thought by Mr. Fox and himself to be architectural ornaments, perhaps of the forum gateway, &c.

ROYAL SOCIETY OF LITERATURE.—Jan. 22.—Lord Collins in the chair.—Prof. J. B. Mayor read a paper on 'Tolstoy as Shakespearean Critic.' 'King Lear' being regarded by many as Shakespeare's masterpiece, Tolstoy uses this play to test the quality of Shakespeare's dramatic work in general, and he finds him deficient in two of the chief elements of true poetry: greatness of subject, and beauty of form. For the former Shakespeare substitutes mere outward greatness, as may be seen by a glance at his *dramatis personæ*, and he has no sympathy with those in humble position. He worships authority, and is indifferent to progress of every kind. Beauty of form consists mainly in the adaptation of the language to the speaker, but Shakespeare has only one pompous, artificial language, which he puts into the mouths of all his characters. The answer to these charges is that Shakespeare sets far more store by greatness of character than greatness of position, yet the latter has a dramatic value of its own. Beauty of form consists not merely in the correspondence of the language to the speaker, but in that larger correspondence of thoughts, feelings, words, and actions which we know as character. An illustration may be offered from the difference in the characters of Goneril and Regan. Shakespeare's greatest effects are sometimes produced by extreme simplicity of speech, as in the case of Cordelia. Tolstoy is, however, justified in objecting to the Falstaffian speech of Kent to the steward. Tolstoy denies to Shakespeare the power of characterization. All his characters, he says, are taken from the old plays or chronicles, which provide him with his subjects; and they are almost always weakened or destroyed in his remodelling, as may be seen in 'Lear,' which he contrasts at length with the old play of 'Leir.' The charge of anachronism, which he brings against the former, is more applicable to the latter; but it is a charge without point or meaning: atmosphere and environment are the Shakespearean equivalents of time and place. The old play has beauties of its own, but all the characters are weaker, and the play throughout is on a lower plane, than Shakespeare's. Prof. Mayor then considered Tolstoy's further objections to the addition of a subordinate plot in 'Lear,' to the part of the fool, to the blinding of Gloucester, to the accumulation of deaths, and the failure of poetical justice in the closing scene; above all, to that utter absence of moral and religious principles which was, and still is, the chief cause of Shakespeare's popularity with the upper classes. He also attempted to explain how

a man of genius like Tolstoy should fail so entirely to appreciate the mightier genius of Shakespeare.—Canon Beeching, the Rev. John Eames, and the Chairman discussed the subject.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—Jan. 15.—The subject of the "denehole" having again arisen, owing to the discovery of fresh specimens near Erith, three papers on this question were submitted to the meeting. In the first Mr. T. V. Holmes restated his opinion that these pits were not mines for chalk, and inclined to the theory that they were grain pits.—Mr. J. G. N. Clift, Hon. Secretary, dealt with the question in an original manner, taking each of the various theories in turn, and demonstrating mathematically the impossibility of all except the chalk-mine theory. In dealing with this he took as his text the dictum of the Hangman's Wood Exploration Committee that because there was no sign of any connexion between the pits underground, and because they appeared to have been kept carefully separated the one from the other, they could not be called chalk-pits. Mr. Clift maintained that, by the showing of their own report of the explorations, no such careful separation of the pits had in fact ever existed, and that therefore the strongest argument against the chalk-pit theory was unsupported by any evidence worthy of serious consideration.—Mr. R. H. Forster followed with a paper dealing principally with the chalk-mine theory. He maintained that the objections which have been brought against this view were based on misconception and on the assumption that the pits were of very early origin: of this there was no evidence, nor was there any better proof of the supposed concealment of the shafts. Mr. Forster gave it as his considered opinion that the pits in Hangman's Wood were chalk pits pure and simple.—Dr. Birch doubted if the excavations could have been made by other than skilled miners, and would not accept the idea that they were the work of agricultural labourers.—Mr. Miller Christy ably defended the views of the opponents of the chalk-pit theory, but would not express a preference for any of the rival hypotheses.—Mr. T. E. Forster, as a mining engineer, endorsed Mr. Clift's views as to the ease and comparative cheapness of sinking shafts through the Thanet sand. He further said that the situation had been obscured by an attempt to give these pits a romantic interest; in his opinion they were simply chalk pits, and as such they were quite normal.

ENTOMOLOGICAL.—Jan. 15.—*Annual Meeting.*—The following were elected as officers and to serve on the Council for the session 1908-9: *President*, Mr. C. O. Waterhouse; *Treasurer*, Mr. A. H. Jones; *Secretaries*, Mr. H. Rowland-Brown and Commander J. J. Walker; *Librarian*, Mr. G. C. Champion; *Other Members of the Council*, Dr. T. A. Chapman, Mr. A. J. Chitty, Mr. A. Harrison, Mr. W. J. Kaye, Dr. G. B. Longstaff, Mr. H. Main, Mr. G. A. K. Marshall, Prof. R. Meldola, Prof. L. C. Miall, Prof. E. B. Poulton, Mr. R. Sheldford, and Mr. G. H. Verrall.—The Report for the session 1907-8 showed that the Society had increased considerably, and that the number of ordinary Fellows exceeded that of any previous year since the foundation of the Society in 1833.—The President then read his address, which dealt chiefly with the present unsatisfactory state of nomenclature in entomological science. He also advocated the establishment of a central "type" museum, on the lines of an experimental collection now formed at South Kensington, for the purpose of lending specimens to institutions, whereby, it was suggested, the existing confusion might be avoided, and the general work of identification made easier.

METEOROLOGICAL.—Jan. 15.—*Annual Meeting.*—Dr. H. R. Mill, President, in the chair.—The Council in their Report expressed their pleasure at the marked and increasing interest which is being taken in the science of meteorology throughout the country. The lectures and exhibitions inaugurated by the Society are bearing fruit, as shown by the large increase in the number of Fellows.—After the Report had been adopted, the President presented the Symons Memorial Gold Medal to M. Léon Teisserenc de Bort of Paris, this having been awarded to him by the Council "in consideration of the distinguished work which he has done in connexion with meteorological science, especially

the study of the upper air." The President is the Director of the British Rainfall Organization, and so chose for his address the subject of 'Map-Studies of Rainfall.' He said that the special problem which he had before him was to determine the normal annual rainfall of the British Isles in relation to the general configuration of the land, and to ascertain how the rainfall of individual years and months, and even of the constituent showers, was related to the normal. The most useful method of working towards this end was by the preparation and study of maps of rainfall. He then described the methods he adopted in preparing annual, monthly, and daily maps of the distribution of rainfall, and also referred to cyclonic and thunderstorm rains. The rainfall showed an unmistakable relation to configuration.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 14.—Sir William Matthews, President, in the chair.—It was announced that 20 Associate Members had been transferred to the class of Members, and that 20 candidates had been admitted as Students. The monthly ballot resulted in the election of 5 Members, 20 Associate Members, and 4 Associates.

HISTORICAL.—Jan. 16.—The Rev. Dr. W. Hunt, President, in the chair.—A paper was read by Mr. Basil Williams on 'Some Unpublished Notices of the Family of York under George III.' The President spoke after the paper, and was followed by the Rev. A. B. Beaven.—The Rev. H. G. Woods, Master of the Temple, the Rev. T. T. Norgate, the Rev. R. F. Porter, Mr. Stamps, and Mr. Vickers were elected Fellows.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—Jan. 15.—*Annual Meeting.*—Mr. W. H. Rylands in the chair.—The Council's Report and accounts were read. The latter showed that the number of members had increased by six during the past year, while the Society's financial position continued to be extremely strong.—Mr. F. Legge read a paper on 'The Titles of the Thinite Kings,' illustrated by lantern-slides. He traced the gradual evolution of the five distinctive titles used by the Kings of Egypt back from the reign of Ptolemy Epiphanes, and showed how they developed, under the first three dynasties, from the simple cognizance or "banner-name" which designated the Pharaoh as "the Hawk" *par excellence*, or as the chief of the ruling tribe which bore that animal as their totem. Mr. Scott-Moncrieff, Mr. M. Rouse, and the Chairman also spoke.

MEETINGS NEXT WEEK.

- MON. Institute of Actuaries, 5.—'On the Construction of Mortality Tables from Census Returns and Records of Deaths,' Mr. G. King.
- TUE. London Institution, 5.—'Prehistoric Man on the Highlands of East Surrey,' Mr. A. E. Carey.
- Society of Arts, 8.—'The Theory and Practice of Clock-Making,' Lecture II, Mr. H. B. Cunyngame. (Cantor Lecture.)
- Surveyors Institution, 8.
- Geographical, 8.30.—'Exploration and Climbing in the Garhwal Himalayas,' Dr. T. G. Longstaff.
- WED. Royal Institution, 3.—'Roman Britain: its Frontiers and Garrison,' Prof. F. J. Haverfield.
- Society of Arts, 4.30.—'The Development of Colonial Self-Government in the Nineteenth Century,' Mr. A. Berriedale Keith. (Colonial Section.)
- Institution of Civil Engineers, 8.—Discussion on 'Experimental Investigations of the Stresses in Masonry Dams subjected to Water Pressure'; 'Stresses in Dams: an Experimental Investigation by Means of India-rubber Models'; and 'Stresses in Masonry Dams.'
- Anthropological Institute, 8.30.—*Annual Meeting:* President's Address, 'Anthropology in the Eighteenth Century.'
- WED. Society of Arts, 8.—'The New Patent Act,' Mr. J. W. Gordon.
- THURS. Royal Institution, 3.—'The Story of the Spanish Armada,' Lecture I, Major Martin Hume.
- Royal, 4.30.
- London Institution, 6.—'Municipal and Company Finance: a Contrast,' Mr. A. J. Windus.
- Society of Antiquaries, 8.30.—'Report as Local Secretary for Rutland,' Mr. V. B. Crowther-Byrom.
- FRI. Royal Institution, 9.—'Recent Researches on Radio-activity,' Prof. E. Rutherford.
- SAT. Royal Institution, 3.—'Anthony Van Dyck,' Lecture I, Mr. Lionel Cust.

Science Gossip.

THE death in his sixty-first year is announced from Leipzig of the distinguished statistician Prof. Hasse, the Director of the Statistical Office in Leipzig, and Professor of Statistics and Colonial Policy at that University. He belonged to the extreme Nationalists, and was the President of the *Altdeutsche Verband*, and from 1893 to 1903 represented the National Liberal party in the Reichstag. Among

his writings are 'Geschichte der Leipziger Messen,' 'Die Wohnungsverhältnisse der ärmeren Volksklassen in Leipzig,' and 'Kolonien und Kolonialpolitik.'

THE *Neue Zürcher Zeitung* reports that last year the Loetschen glacier receded 11'50 metres, the Durand glacier 12, the Grand Désert 15, and Mont Fort 26.

SOME particulars of Dr. Sven Hedin's movements are given in a letter from the explorer, dated Gargunsa, November 8th last, which is published in the *Pioneer*. He was just leaving for Khotan, and seemed uncertain whether he would proceed in the spring to Peking or to India. He claims to have discovered the true source of the Brahmaputra (Sanpu) at Kubi Tsampo; and he pronounces Marium Chur—the previously latest-discovered source—merely "one of the smallest tributaries from the west." He then discovered what he calls "the real source of the Indus" at the back of Kailas. Dr. Sven Hedin also warns us that "the map of Tibet will hereafter look very different from even the latest edition of the Royal Geographical Society's Map."

THE geographical results of the French Mission under the charge of Commandant Lenfant, who recently arrived in Paris, appear considerable. Among these may be mentioned the discovery of the sources of the Nana at an altitude of nearly 5,000 ft., and also of the Louham Bahr-Sara, which the French officer considers to be incontestably the parent stream of the Chari, the two joining near Fort Archambault. Another important discovery was that of a thoroughly practicable route by the Feunde river from Carnot to Hal, by which cattle can be transported from Tchad to Sangha.

ON Thursday, the 16th inst., the Cambridge Senate passed without opposition the Grace for establishing a Diploma in Anthropology. The Board of Anthropological Studies established some years ago had already the power of approving properly qualified candidates for the D.Litt. and D.Sc. degrees. The new diploma will afford an opportunity to junior candidates and to "Advanced Students" of obtaining a hall-mark for their work. It will only be given for research, unlike the Oxford diploma, which is given by examination.

SIR GEORGE DARWIN, F.R.S., Plumian Professor of Astronomy at Cambridge, has been elected a Corresponding Member of the Imperial Academy of Sciences at St. Petersburg.

MR. LYNN has in the press a new (ninth) edition of his handy little book on 'Remarkable Eclipses,' which will appear early next month. It is brought up to the present year, and has as a frontispiece a reproduction of one of the Astronomer Royal's photographs of the total eclipse of August 30th, 1905.

MR. McLEAN's attempt to observe the total eclipse of the sun on the 3rd inst. at Flint Island, in the South Pacific, was partially successful, the sky being clear during the latter part of the totality, when some photographs of the corona were obtained.

THE Gold Medal of the Royal Astronomical Society has this year been awarded to Sir David Gill, who recently retired from the directorate of the Royal Observatory at the Cape of Good Hope.

WE regret to announce the death on the 14th inst. in the eighty-first year of his age of Mr. R. L. J. Ellery, C.M.G., F.R.S., the first Government Astronomer of the colony of Victoria. The observatory was founded at Williamstown in 1853, but removed to a more suitable site at Melbourne in 1863.

It was provided in 1870, with a Grubb reflector, 4 ft. in aperture, and of 20 ft. focal length. Mr. Ellery, who was born at Cranleigh, Surrey, on July 14th, 1827, first went to Australia in 1857. His work included not only astronomical and meteorological observations, but also the geodetical survey of the colony. He retired in 1895, but held the post of Chairman of the Board of Visitors of the Observatory till his death. He was for twenty-three years President of the Royal Society of Victoria. Besides all this, he organized, and for a time commanded, the Victorian Torpedo Corps (now called the Submarine Mining Engineers), on retiring from which in 1889 he was given the rank of lieutenant-colonel. He was succeeded at the Observatory by M. Baracchi.

M. BAILLAUD, who had been Director of the Observatory at Toulouse during the last thirty years, has recently been appointed to succeed the late M. Loewy as Director of the National Observatory at Paris.

FINE ARTS

A History and Description of Italian Majolica. By M. L. Solon. (Cassell & Co.)

IN the presence of some choice collection of Italian maiolica it is easy to understand how the texts dealing with this resplendent vasework have come to occupy so large a space on the bookshelves of students of ceramic art. Nature alone in her most brilliant aspects is capable of setting forth such a feast of rich and harmonious colours. In the other forms of Italian Renaissance art colour-schemes equally potent and joyous were not unknown; but being in materials of which the durability was more or less fleeting, they have by the action of time lost much of their pristine splendour. Thus it is known from contemporary description that the frescoes by the Quattrocentisti in the Sistine Chapel, painted by command of Pope Sixtus IV. (1471-84), were dazzling with azure and gilding, and we also know their present state. Yet the colours in the bust-portrait of a young man on a maiolica tile which came from the convent of San Paolo at Parma (now at South Kensington Museum), and was painted at about the same time, are to-day as clear and resonant as when the potter took the tile from the furnace. The durability of enamelled wares, however, is pretty much the same wherever they were made, but the "quality"—to use the term as it is understood by connoisseurs—in which their ornamentation is painted varies considerably, and it is precisely the quality in the colour of Italian maiolica to which it owes its high place in ceramic art.

At the same time the Renaissance maiolica painters were not content alone to adorn their vases with beautiful colour, however fine in quality. They were equally sensitive to the grace of line and form, decorating their wares with the fanciful and imaginative ornamentation of the period, or combining with it figure motives illustrating passages from sacred story or the classic poets, sometimes, also, from popular literature of the day or

proverbial sayings current among the people. The versatility of maiolica design was without limit. All forms of the art of the time were laid under contribution by those indefatigable potters, so that in the end maiolica became a very microcosm of Renaissance art. It is this representative character which cannot fail to impress the visitor when passing before a well-selected and well-arranged collection of the wares, like that at the British Museum or at South Kensington. At each step he is reminded of some phase of the national art or some famous name in the national history of the time. Now it is a masterpiece by Raphael, Michael Angelo or Signorelli, Donatello or Luca della Robbia, which is called to remembrance, and not by a servile copy, but by a legitimate adaptation, honourable alike to the painter and the ceramist. Or the attention is arrested by fine bowls and vases emblazoned with the arms of Popes, like Pius II., Julius II., or Leo X.; of celebrated writers, like Bembo and Guicciardini; and of illustrious families, like the Medici, the Este (especially the gracious Isabella), the Gonzaga, and innumerable others.

An art associated with names like these, and possessing in itself such splendid qualities of design and colour, has already secured immortality, with a consequent demand for an adequate history of its rise and evolution. This, however, has not yet been achieved, and he is a bold man who would venture to suggest the time when it will be. The initial difficulty arises from the fact that no comprehensive record of the art was produced when the documents referring to it were in existence, or when its traditions were still fresh in the memory of living persons. This happened in the case of the architecture, painting, and sculpture of the Renaissance, and we have only to imagine what would now be our knowledge of the course of those arts in Italy if modern writers had been without Vasari's 'Lives' as a basis for their histories. Maiolica, however, found no Vasari to write the lives of its more famous masters; hence, when in the last century the rising interest in the art created a desire for information respecting its history and manufacture, it was discovered that the known facts relating to the one and the other were of the scantiest. The history, in short, had to be written *ab initio*. It began with the search for contemporary documents, which, being work of a kind wherein the Italian archivists and archaeologists are well skilled, was mainly prosecuted by Italian writers. At the same time the classification and cataloguing of the wares fell principally to the lot of transalpine students of the art, on account of its representation being found chiefly in Western museums and collections. In both cases the amount of historical evidence collected is remarkable. That the explorers would now and again have to retrace their steps was inevitable; that errors of attribution in the published records of the investigations would sometimes occur was to be expected; yet, regarded merely as a piece

of intelligent spade-work, the evidence collected will stand comparison with any other similar research in the history of artistic origins.

It is from this mass of constantly accumulating material that the author who undertakes to write the history of maiolica has to construct his narrative. At present he can scarcely expect to set forth a consecutive story, by reason of the lack of examples in the output of the maiolica potteries at one time or another, or of any evidence relating to such times. He must therefore pass over those obscure passages as best he may, confining his narrative to matters concerning which there is tolerable certainty. This is the plan adopted by Mr. Solon, whose previous studies in the history of French and English pottery have earned for him the favourable consideration of all students of ceramic art. That his treatment of his present subject is not altogether so successful as in his former volumes is apparent, but on account of the more difficult matter he has had to deal with, this might have been expected. When he was telling the story of the French and English potteries the already published texts were easily accessible, and generally to be trusted. Hence there was little need of close research, or the consultation of documents at first hand.

It is otherwise with the maiolica texts, and, especially in the case of the general histories, it is unsafe for the author to compile from the works of his predecessors. So it has happened that Mr. Solon has introduced some confusion into his account of early Favourite maiolica by quoting a description of the pottery made at Faenza from 'La Piazza Universale,' by an Italian writer Tommaso Garzoni, which he states was published in 1485. The description, with the same date, is found in Fortnum's 'Maiolica' (1896), but in his case the date is either a slip or a printer's error, since in his South Kensington Catalogue (1873) it is given correctly, namely, 1585. From this it would appear that Mr. Solon has copied his description from Fortnum's latest work. Further, on the same page of 'Maiolica' as the Garzoni quotation there is an account of an agreement between a Paduan noble, Isacco di Dondi, and a Favourite *bochalaro*, Giacomo di Pietro, relating to a service of maiolica that Giacomo was to make for the Dondi. It was to be beautifully ornamented on a fair white ground, and the pieces were to bear the Dondi arms *cum oro*: the agreement was dated 1454. This likewise is quoted by Mr. Solon, but without giving a reference, so that it seems probable he was again copying from 'Maiolica.' Fortnum notes the words *cum oro*, and points out that gold was not applied to maiolica till late in the sixteenth century; and as to the *oro* meaning lustre, the lustre process was never practised at Faenza, nor anywhere else in Italy in the middle of the fifteenth century. Fortnum, however, and also other writers of his time, accepted the agreement as genuine. This precious document, which has never been seen—

its first publisher, Prof. Malagola, stating that he had been furnished with only a copy of it—is now believed to be a forgery.

From the selection of the vase forming the frontispiece to Mr. Solon's volume it may be inferred that his artistic preference lies with the later rather than the earlier schools of maiolica. The object in question is an Urbino vase at South Kensington, by Orazio Fontana. Its extreme elegance of shape, small foot, slender snake handles, and smooth surface covered with dainty, if trivial and unimpressive ornamentation surrounding a medallion painted with the delicacy of a miniature, all proclaim that the decadence was at hand, if it had not already arrived. As a masterpiece of its period its historical importance is considerable, and it might therefore have been expected that the author would have more to say about such a famous example of Urbino maiolica than merely to state its derivation and maker's name. The descriptions of the objects illustrated in works on maiolica are sometimes made the vehicle for valuable information respecting their design, technique, or history, as, for instance, in the catalogues of Fortnum, Darcel, and Sir J. C. Robinson. Mr. Solon, however, has been content to confine the descriptions of his illustrations to little more than their mere title, and this is not always accurate. We note, for example, that the large plateau with the hare and artichoke decoration at South Kensington, on Plate II., is stated to be "Sgraffiato," whereas the ornament is not incised, but painted. The plateau happens to be a specimen of a remarkable fifteenth-century ware of which fewer than a dozen pieces have come down to our time—South Kensington possessing three, and Berlin, the Louvre, Sévres, and the Hôtel de Cluny one each.

On one occasion Mr. Solon has departed from his usual custom, devoting three pages to the discussion of the piece illustrated in Plate IV., which is the roundel representing 'Gathering Olives' from the famous series of ceiling tiles by Luca della Robbia, and one of the glories of South Kensington. It will be remembered that the entire series of twelve roundels is described by Sir J. C. Robinson in his 'Catalogue of Italian Sculpture,' &c. (1862), the conclusion arrived at being that it formed a portion of the roof decoration of a small writing cabinet which was in the palace built by Michelozzo Michelozzi for Cosimo de' Medici, and which Vasari and Filarete state was decorated by Luca in enamelled terracotta. The evidence for the attribution of the roundels to Luca is stated with singular lucidity and fairness, so as to carry conviction to an impartial reader who has followed the argument and is conversant with fifteenth-century Florentine art. The evidence certainly satisfied Fortnum, who incorporated the description in the 'Catalogue of Italian Sculpture' bodily into his Catalogue of 1873 and his 'Maiolica' of 1896. Some later writers have, however, expressed doubts respecting the attribution, but on obviously

insufficient grounds. Thus Prof. Cavallucci and the late E. Molinier in their volume 'Les della Robbia' say they would be inclined to accept the attribution if they knew of other analogous work by Luca, presumably meaning enamelled painting in blue camaïeu. They seem to have forgotten that the roundels show analogous technique with other known work by Luca, proving that they came from his *bottega*: the fact being that the authors, like some other last-century writers on maiolica, paid little attention to its technical side. But with regard to the method of representation in the roundels, there is nothing surprising in the fact that Luca, who would have learnt the art of enamelling when he was a goldsmith, and whose drawings "lamog-giate di biacca" (silver-point drawings on blue paper heightened with white) are praised by Vasari, should on occasion employ the same charming system and colour-scheme in his tile-decoration. Moreover, the method is admirably adapted to its purpose, where more realistic representation would disturb the repose appropriate to the decoration of a small writing cabinet. No less happy is the choice of the motives themselves, namely, the impersonation of the agricultural operations of the year by figures of husbandmen engaged in the work proper to each of the months—the labourers being lithe Tuscan peasants such as those who worked at the Medici farms at Careggi and Caffagiolo, where both Cosimo and his son Piero di Cosimo delighted to dwell when they could get away from their official duties at Florence. It is even not unlikely that the subjects were chosen by the *pater patriæ* himself.

We can readily understand that Italian fifteenth-century pastoral pictures, wherein the actors are living Tuscan peasants, may not greatly interest Mr. Solon, and also that he may not agree with Sir J. C. Robinson's conclusions respecting these particular ones, although the fact of so acute a student as Molinier not detecting a flaw in the argument or an error in its statement might have given him pause. However, if he thought otherwise, he was, at least, bound to produce satisfactory reasons for his dissent. Instead of these we have only a dogmatic assertion of opinion unsupported by a tittle of evidence. The impression we receive is that of a writer referring to objects—as the Robbia enamel paintings on the flat at Florence—which he has never seen, but describes at second hand. Otherwise it is inconceivable that he, a ceramic artist, having once stood before the famous Robbia painting of the Eternal Father between two adoring angels, should speak of it as "a circular plaque imbedded over the door of the Museo del Duomo"; in point of fact, it is a lunette above a door in the vestibule of the Opera del Duomo; nor is it a plaque, for it is composed of three or four pieces put together after the Della Robbia fashion; and there are other such errors in the passage. It is true that he does not plainly state that the roundels are not by Luca; he leaves that

to "some subsequent biographers," himself content with just hinting a fault here, and hesitating a dislike there, so that the reader may conclude that, the roundels being insignificant, it is unimportant by whom they were made. We must confess to preferring Mr. Solon on his own ground, where pitfalls are almost unknown, and problems cease from troubling; especially when the illustrations of the volume are his own clever etchings, and masterly pen-and-ink drawings in the text.

THE INTERNATIONAL SOCIETY OF PAINTERS, SCULPTORS, AND GRAVERS.

II.

THE two larger rooms do not offer a like number of interesting works to correspond with their greater area. In the West Gallery the best two pieces of painting come to us from an earlier generation—Renoir's *Portrait of Madame M.* and Monet's *Fruits*. The former has already done duty at one of the earlier of these International shows, but is nevertheless welcome. It is an extraordinary painting, full of sap, yet of wonderful refinement, a riot of strange and vivid hues wondrously in accord, a harmony in which the biting, translucent green of the leaf of an arum lily and the flood of golden light that fills the bird-cage are exquisite notes. Monet's still life is a technical marvel of gleaming paint—in heavy impasto, yet subtly modulated. Compared with these, Mr. William Nicholson's *The Costumiers* is a little dull and conscientious, but it is an excellent work. This artist has an eye for a telling first impression, and secures it again and again without undue surrender of more serious qualities. His picture is one of the best shown by any of the younger generation. Mr. Ricketts, doomed often to inspire others rather than to realize his ambitions in his own works, has a *Resurrection* of some dramatic power; but, hung next to the Renoir, it betrays its failure to "carry," to retain its validity at different distances. It may be questioned whether the plastic form in which it is cast is proper to a design in which the movement is so much in one plane—whether, in fact, he has not simply confused and made vague a fine line drawing. Perhaps here again we have a draughtsman too easily seduced into painting—nay, perhaps a powerful and eloquent journalist strangled by pedantry and a desire to produce works that shall live. His sculpture, like his painting, is marked by restless and tortured efforts. Mr. Shannon also loses, by pitching his work in a key of seriousness that demands a robust personality to justify it. He has the gifts, but not the training, of a light and tactful decorator, clever at distributing interest over his picture. His *Souvenir of the International Ball* shows this with unusual happiness. Mr. George Lambert is of stronger mould, but exhibits here only a little nude, an exercise in virtuosity, and the elusive handling of pigment. The room is further adorned by three portraits of excellent quality: Lucien Simon's *Old Lady*, Cottet's portrait of Simon, and Mr. George Sauter's *Joseph Pennell, Esq.*, as well as by two landscapes by Oliver Hall, *Albi* and *Bardsea Forest*, which have a welcome refinement.

The late Eugène Carrière's *Théâtre de Belleville* dominates the North Room. Of a size unsuitable for the subject and the artist's technique, it is yet exceedingly successful—

the proportion of the figures and space not ill calculated, the composition thought out with exceeding thoroughness, the infinitely slight impasto disposed with so close relationship to the plastic structure of the subject as to produce an effect of solidity, yet of mystery, with a mere wash of paint on the canvas. Although of so slight a texture, it seems to have improved rather than otherwise since it was first shown in Paris about ten years ago. Mr. Orpen's portrait group shows how necessary it is as yet for this artist to retain a realistic basis for his work. The composition *should* have been good enough, but imitation of some master of conventional composition has led him into regions where literal painting from nature became impossible, and he has been obliged to rely on a taste and instinct for design that he sadly lacks. Mr. Neveu du Mont's large *Harlequinade* is just such another fiasco, and proves that, whatever else may be taught to modern art students, decorative design is not. Compare with these the *Danseuses* by M. Forain. The latter is hideously framed, and its general tonality is of a violent yellow that is not very agreeable; but its internal economy is perfect. The manner in which figures and background seem to arise naturally out of the processes of painting, the nice proportion of the touch to the detail, absolutely firm, but perfectly free, make this little canvas worthy of Fragonard. It might be recommended to students of the Royal Academy as a means of study supplementary to the patient copying of the model in a classroom. Other meritorious works in this gallery are an unusually good portrait by Mancini, *Lady Glyn*; an interior by Simon Bussy, *Summer Evening in the South*, which in its rather uncouth fashion shows original research into fields yet unexplored; and (this on familiar lines, but very good) Mr. Frank Mura's *Going Home*. On the wall opposite to this a little group of works of flowerlike delicacy is found in E. Vuillard's *Sur le Sofa*, George Sauter's *Little Bouquet*, and the *Vieux Delft* of Storm van's Gravesande. In the Balcony, besides some fairly good etchings by E. S. Lumsden and G. Lodge, there are oil paintings, some of which are wisely thus exiled aloft. Joachim Mir, for example, has a picture of *High Trees* which is only reduced to tolerable tone by the distance of twenty-five paces at which, happily, we first caught sight of it. The works of Mr. H. E. Cross and M. Paul Signac would exact at least a hundred.

The sculpture comprises the much-battered *Homme qui marche* by M. Rodin, which is a fine fragment, most impressive and truthful. Mr. McGill has a figure of a boy carefully and sympathetically modelled; and M. Bartholomé has a fragment from his great group at Père Lachaise, which unfortunately gives no idea of the impressiveness of the whole design. Mr. Harvard Thomas has some portrait medallions which are hardly worthy of that fine draughtsman, though carefully chiselled. One of them is spoilt by the opening of an ear punched to disproportionate depth through the middle of the head.

A collection of the work of the late Jules Dalou, however, is the principal feature of the show. He was sent to remind us that sculpture is not in the hands of every man an art of great severity. When he aimed at that, as in *Les Rameaux*, he sometimes achieved a very ordinary result, even if he showed great capacity. Compare it with the undignified softness, the irresistible charm of the *Liseuse*, the unpretentious honesty of *The Late Mrs. Gwyn* or the unctuous, exuberant *Bacchanale* inspired by Rubens at his best. These and the *Femme*

sortant du Bain are perhaps the pick of a collection of varied merit. Some of the exhibits are a little common, all are sturdy and vigorous, and together they make a not unworthy monument to the manliest of modern sculptors.

SALE.

MESSRS. CHRISTIE sold last Saturday the following pictures, the property of Mr. Thomas McLean: Constable, *Helmingham Dell*, Suffolk, 157*l*. P. Billet, *Avant la Pêche*, 115*l*. J. B. C. Corot, *Through the Wood: Evening*, woody landscape, with figures and cow, 262*l*. Lawrence, *Lady Hill*, in black cloak trimmed with fur, a string of pearls round her neck, 120*l*. Reynolds, *Lady Ann Campbell*, Countess of Strafford, in white dress, and blue cloak lined with ermine; and the engraving by T. Johnson, 372*l*. Bruges School, *The Madonna*, in a green dress, with the infant Saviour, 168*l*. Cuypp, *A River Scene*, with a village, ferry-boat, and figures, 189*l*.

Fine-Art Gossip.

Two articles in the February number of *The Burlington Magazine* are devoted to modern art, the first dealing with the newly formed gallery at Dublin, the second with 'The Last Phase of Impressionism,' as exhibited at the show of the International Society. Mr. Claude Phillips describes a series of newly discovered portraits by Reynolds of members of the Walker-Heneage family; Mr. Lionel Cust concludes his study of 'The Great Piece' by Van Dyck in the Royal Collection; Prof. Church throws fresh light on the early history of English stonewares; Mr. Herbert Cook discusses the work of Pacheco, the master of Velasquez; Mr. Campbell Dodgson publishes in facsimile a delightful woodcut alphabet by Hans Weiditz; and Mr. Weale writes on the Memline 'Passion' at Turin. The numerous full-page plates include reproductions of the notable examples of Correggio and Rubens from the Ashburton Collection now on exhibition in London. A portrait of Eleonora of Spain, attributed to Jean Clouet, which has recently been recognized by Miss Hewett, is also described and illustrated. The American section contains notes on decorative sculpture (Mr. Kenyon Cox); on the great work in course of issue dealing with noteworthy pictures in America; and on Mr. Pierpoint Morgan's collection of porcelain.

PROF. C. J. HOLMES will deliver six lectures on Constable at the University Galleries, Oxford, on Wednesday evenings during term, beginning next week. The lectures will be illustrated with lantern-slides.

THE latest addition to the National Gallery is Joseph Ducreux's 'Portrait of the Artist' (No. 2162), which has been hung on the South Wall of Room XVII. This French picture has been purchased out of the T. D. Lewis Fund.

THE DUBLIN MUNICIPAL GALLERY OF MODERN ART was formally opened on Monday last by the Lord Mayor of Dublin. The fine collection of modern pictures and sculpture includes many valuable gifts from artists and others—a large number of pictures and Rodin's fine bronze 'L'Age d'Airain' having been presented by the Hon. Director, Mr. Hugh Lane. Amongst the speakers at the opening ceremony were the Earl of Drogheda, Prof. Mahaffy, and Sir Walter Armstrong.

THE DIRECTOR OF THE DUBLIN MUSEUM (Count Plunkett) offers to students of the Metropolitan School of Art prizes for the best and second-best set of drawings of objects in the Museum.

MR. YOSHIO MARKINO, the Japanese artist, whose illustrations to 'The Colour of London' we noticed with pleasure last spring, is now at work on a set of illustrations for a similar volume, to be published next autumn, on 'The Colour of Paris,' the text of which will be written in collaboration by the members of the Académie Goncourt.

AN important decision regarding copyright in paintings in the United States has just been given by the Supreme Court at Washington, the highest Court of Appeal. This decision ends a lawsuit which has for a number of years been carried on by the Berlin Photographic Company (of Berlin, London, New York, and Paris) against the American Tobacco Company and the American Lithograph Company, which had reproduced Mr. Dendy Sadler's well-known picture 'Chorus,' of which the Berlin Company held the copyright. The defendants asserted that the Company's copyright had no value in the States (although it was duly entered at Washington) because the original painting, when exhibited at our Royal Academy, did not bear an inscription to the effect that the copyright belonged to any one. They further claimed that, according to American views, the exhibition in a public gallery made a picture public property. The Supreme Court declared that the public exhibition of a painting does not amount to a publication within the meaning of the statute, and that the copyright notice which has to appear on the reproductions need not be on the original painting.

PROF. BOSANQUET of Liverpool, who is the Dalrymple Lecturer for 1908, delivered the first of a course of five lectures on 'Recent Discoveries in Greek Lands' on Monday, at Glasgow University. The subject was 'The Heroic Age: Crete and the Mainland.'

The Antiquary for February will contain, among other articles, the following: an illustrated account of 'The Recent Excavation at Pevensey,' by Mr. L. F. Salzmann; 'The Beginning of the Lancashire Coal Trade,' by Col. Fishwick; 'Heraldry as Art,' by Mr. G. W. Eves (illustrated); 'On a Letter from John Maitland, Duke of Lauderdale, to Richard Baxter, regarding Sundry Seventeenth-Century Superstitions,' by Dr. W. E. A. Axon; 'Palaeolithic Implements at Lowestoft' (illustrated), by Mr. W. A. Dutt; and a further instalment of Mr. MacMichael's 'The London Signs and their Associations.'

EXHIBITIONS

SAT. (Jan. 25).—Engravings in Mezzotint by Mr. Norman Hirst. Dowdeswell Galleries.
— Society of Twelve, Prints and Drawings, Messrs. Olach's Gallery.
— Works by the late Prof. Ludwig Nieper, Modern Gallery.

MUSIC

THE WEEK.

QUEEN'S HALL. — Mr. Holbrooke's *Illuminated Dramatic Symphony*.

ON Monday evening was produced an "Illuminated Dramatic Symphony with Choral Epilogue." The hall was darkened, and orchestra and chorus were more or less hidden by a large screen, on which were thrown the words of Mr. Trench's poem, 'Apollo and the Seaman,' one or more stanzas at a time. The object of this was to "concentrate attention upon the music and upon the ideas underlying it," thus avoiding "something of the uncertainty necessarily attaching to

'analytical programmes.' The scheme may therefore be described as a new kind of programme-music. The composer was Mr. Joseph Holbrooke, who in many ways has displayed talent of a high order. Whether this scheme is really the "beginning of a new and beautiful art-form," as Mr. W. H. Hadow hopes, seems to us open to question. Some allowance must no doubt be made for the beginning on Monday. Not only were the lines of the poem occasionally changed so quickly that there was not time even to read them, far less to reflect as to how far the music expressed the ideas underlying them; but that music was also frequently so indefinite that there was no apparent connexion between it and the words. Yet there were impressive passages, as, for instance, in the earlier part those referring to Apollo, and the dignified strains illustrating the lines beginning

I shall tell thee, as music tells.

The "new art," as illustrated by Mr. Holbrooke, seemed to produce an effect just the contrary of what was intended. Attention was principally concentrated upon the poem. The eye, and through it the intellect, was attracted by words fraught with deep meaning. Those intending to be present were recommended to read carefully the text of the poem before going to the concert. To those who had done so the illuminated text therefore seemed in the way. Any one having studied the argument and spirit of the poem, would surely best follow the programme-music without the words, i.e., if the moods corresponded in any degree to those of the poem.

It may be asked, Does Mr. Trench's striking poem lend itself well to music? We think not. It is full of earnest, closely packed thought. Mr. Holbrooke, as quoted above, spoke, indeed, of the "ideas" underlying his music. But what about expression of feeling? The poem is argumentative, philosophical, rather than emotional; hence to us it does not yearn for the sister art. Before the "new art" is condemned, it ought, however, to be exhibited under more favourable conditions as regards choice of poem. To "the great ship Immortality" the world is indebted for some of the deepest, noblest music ever penned. Will the new philosophy prove an equal source of inspiration?

Before the performance of the Dramatic Symphony came a "Symphonic Poem" by Mr. W. H. Bell, bearing the title of another poem by Mr. Trench, viz., 'The Shepherd.' The music was in parts clear and interesting; but neither the words of the poem being supplied, nor any outline of it, to enable the listener to follow the scheme of the music, it was impossible to judge the work fairly. It ought to be heard again, and under more favourable conditions.

The New Symphony Orchestra and its conductor, Mr. Thomas Beecham, deserve all praise for their rendering of both works; also Mr. Allen Gill's male choir of 150, which took part in the choral epilogue, acquitted itself well.

OUR LIBRARY TABLE.

Elf Wiener Tänze (4 Walzer, 5 Menuetten and 2 Laendler) have just been published by Messrs. Breitkopf & Härtel under Beethoven's name. Schindler in the first edition of his Beethoven biography (1840) states that in 1819 a musical society consisting of only seven persons, in the habit of playing dance music at an inn near Mödling, begged Beethoven to write some waltzes for them. Schindler adds that the composer complied with their request, and even wrote out the parts himself. It appears that some time afterwards an attempt was made to find the parts, Beethoven having lost the score: but all in vain, for the biographer adds that the society was broken up. Now the dances just published (in score) are actually all, with the exception of No. 2, in seven parts (strings and wind), and Dr. Hugo Riemann, who has edited them, is convinced that they are the very dances mentioned by Schindler. They have been published from manuscripts in the Thomasschule. There is a "d. B." (dal Beethoven?) against the violin part of No. 5, but nothing further. Dr. Riemann, contending that the music points to Beethoven as the author, calls attention to two passages which resemble others in the Bagatelles, Op. 119, on which Beethoven was engaged in 1819. The evidence of authorship offered by these passages is certainly curious, though not wholly convincing. Dr. Riemann, however, considers that the music generally bears strong "traces of the lion," also the scoring; so that these likenesses weigh, so far as they are of value, in favour of his argument. The last of the eleven numbers is not in the same handwriting as that of the rest; but the editor sees no reason to doubt that its composer was Beethoven. In this No. 11 there is a figure which recalls the Huntsmen's Chorus in 'Der Freischütz,' and this is curious, as the dances, before Dr. Riemann examined them, had been ascribed to Weber. There are two other reminiscences. One is at the opening of the Trio of No. 2, in which there is a distinct borrowing from the Larghetto of Beethoven's Second Symphony, and another in the No. 11, to which reference has just been made, from Mozart's "Se vuol ballare." Then a sketch-book in the royal library at Berlin, used by Beethoven for his late quartets, &c., contains also sketches of "Walzer pour le Piano," and one, though in duple measure, bears relation to the opening of No. 4 of the 'Elf Tänze,' as strong, to our thinking, as either of the reminiscences pointed out by Dr. Riemann. We mention these not to suggest that the 'Tänze' were written earlier or later than 1819, but merely to show that "reminiscences" of themselves may easily prove misleading.

Musical Gossip.

At the Symphony Concert at Queen's Hall last Saturday Miss Marie Hall gave an excellent performance of a Concerto in G by Joachim, which the composer first played at a Philharmonic Concert in 1864, and, nine years later, at the Crystal Palace. The work was then shelved, so far, at any rate, as London was concerned. The first and last movements are clear in form and of pleasing character, but the slow movement is remarkably earnest and strongly emotional. Renderings of symphonies by Mozart (the 'Haffner') and Tchaikowsky (No. 5), under the direction of Mr. Henry Wood, gave great satisfaction.

VERDI's opera 'Falstaff,' written by the composer at the age of eighty, is remarkable for its fresh music, dramatic point, and

piquant scoring. It was produced at Milan in 1893, and performed at Covent Garden in February of the following year. After being given two years later by the students of the Royal College of Music, it was not heard again in London until last Tuesday, when it was repeated by students of the same College, under the direction of Sir Charles Stanford. Mr. Arthur Wynn, who impersonated Falstaff, sang well, while his acting was free from exaggeration. Miss Alice Moffat (Mistress Ford) also deserves favourable mention. The performance on the whole was good.

M. EFREM ZIMBALIST, the talented young Russian violinist, who, like Mischa Elman, studied under Prof. Auer, gave a concert at Queen's Hall on Thursday evening of last week with the assistance of the London Symphony Orchestra, conducted by Mr. Landon Ronald. The artist again merited praise for the finish and fluency of his technique, but his tone, though bright and pleasing, is not large. From the executive standpoint his performance of the solo part in Brahms's Concerto was satisfactory, but from the intellectual it was not particularly strong. M. Zimbalist appeared to better advantage when presenting Glazounow's Concerto, which is dedicated to Prof. Auer, and affords favourable opportunities for technical display. The orchestra introduced a new and remarkably melodious Andante for strings, composed by Mr. Herbert Bedford.

The performance of the 'Ring' in English, under the direction of Dr. Richter, will begin on Monday evening at Covent Garden.

SIGNOR FRANCESCO PIOVANO has discovered in the library of the Academy of St. Cecilia at Rome an unknown opera by Gluck, viz., 'Il Tigrane,' performed at Crema in 1743. The author of the libretto is not named, but it had been set to music in 1741 by Giuseppe Arena, and the work was produced at Venice.

PERFORMANCES NEXT WEEK.

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| Sat. | Concert, 3.30, Albert Hall. |
| Sun. | Sunday Society Concert, 3.30, Queen's Hall. |
| Sun. | Sunday League Concert, 7, Queen's Hall. |
| Mon. | Misses Nettleship's Concert, 3, Aolian Hall. |
| Mon. | Illuminated Symphony, 8.15, Queen's Hall. |
| Tues. | Royal Opera, Covent Garden. |
| Tues. | Lady Halle and Mr. D. Tovey's Recital, 3, Bechstein Hall. |
| Tues. | Miss Gertrude Peppercorn's Concert, 3, Aolian Hall. |
| Tues. | Royal Opera, Covent Garden. |
| Wed. | Philharmonic Society, 8, Queen's Hall. |
| Thurs. | Mr. Willy Burmeister's Violin Recital, 3, Bechstein Hall. |
| Thurs. | Royal Choral Society, 8, Albert Hall. |
| Thurs. | Royal Opera, Covent Garden. |
| Fri. | Miss Thudichum's Song Recital, 8.30, Bechstein Hall. |
| Sat. | Symphony Concert, Queen's Hall Orchestra, 3, Queen's Hall. |
| Sat. | Royal Opera, Covent Garden. |

DRAMA

THE WEEK.

PLAYHOUSE.—*The O'Grindles: a Play in Three Acts.* By H. V. Esmond.

HIGH spirits are the recommendation of Mr. Esmond's latest play. Making a new departure, he affects to give us a picture of rural Ireland in the days of the Peninsular War; but really his piece is a romantic farce, depending for its appeal upon scenes of bustle and rather noisy mirth. Now and again, indeed, as in the opening mock-duel passage, the characters seem to find the situations more hilarious than can the spectators, and so produce in the latter that exasperation always felt by the man who is unable fully to enter into the jests of his companions. Such moments apart, the farce is amusing throughout in a boisterous style. Neither its sketches of Irish life nor its studies of Irish character are to be taken very seriously. Mr. Esmond's types are not

such as Mr. Shaw or Mr. Synge, or even Dion Boucicault, would approve; they are modelled according to the old-fashioned recipe which suggests that for the making of an Irishman you must mix gallantry, irresponsibility, dare-devilry, irascibility, and an instinct for fun in fairly equal proportions. Jim O'Grindle, the hero of this piece, is just the "broth of a boy" of stage tradition—a lad who loves practical joking, is for ever involving himself in scrapes, and cannot walk past the least attractive of women without paying his tribute to the sex. Nevertheless the love-affairs of this inflammable youngster, though in the main they take a conventional course and are placed in a setting of melodrama, furnish excellent sport, thanks to his liveliness and that of his stage associates.

Into the details of Mr. Esmond's story—its blackmail episode and its old trick of the hero's assuming blame for an indiscretion of his timid brother's committing—there is no need to enter; for to tell the truth, the plot of 'The O'Grindles' is as thin as it is hackneyed. Just two scenes in the play should ensure its success, and these are both shared by the hero and his sweetheart. Jim, an officer recently returned from the Peninsular campaign, is laughing gaily at some country cross-roads over a burlesque duel which he has fought with a half-witted major, by way of atonement for having kissed the major's elderly sister, when he spies a pretty peasant girl. They start chatting and joking together, when Jim's sweetheart rides in upon the scene. Her jealousy is roused by the tableau, but her lover catches hold of the bridle of her mare and refuses to let its mistress go till he has coaxed from her a smile: upon her furious pretence of rage and his calm disregard of her tantrums the curtain of the first act goes down. The other scene is even better; it shows the hero so indignant with his lady-love for believing him capable of disloyalty that he storms and raves at her in a frenzy of wrath, and then flings off, vowing that she shall never have a soft word from him again.

It can never be said in future that Mr. Cyril Maude cannot lose his temper on the stage. Those who have thought so should go and see him as Jim O'Grindle bullying Miss Alexandra Carlisle as Kate Fitzgerald. As a display of unbridled wrath it is perfect in its kind; but Mr. Maude is delightful in all his love-scenes, especially when he momentarily drops banter for seriousness. He has a charming partner in Miss Carlisle, an actress with a peculiar talent for suggesting girlish ingenuousness. No less good than these two is Miss Winifred Emery, who gives a finished sketch of the hero's rich and lackadaisical sister-in-law. Other members of the Playhouse cast have little more to do—and they do it well—than figure as big babies perpetually at play.

TO CORRESPONDENTS.—J. C. M.—O. F.—W. J.—Received. J. P. M.—Many thanks. G. M.—G. A. M.—Certainly. We cannot undertake to reply to inquiries concerning the appearance of reviews of books. We do not undertake to give the value of books, china, pictures, &c.

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